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W O R L D

DECEMBER

SIXPENCE





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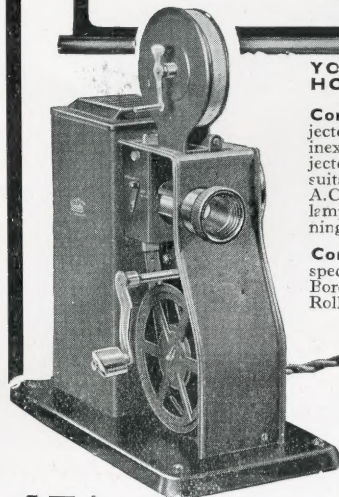
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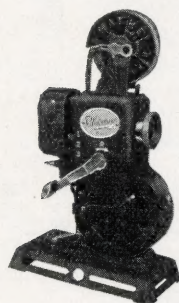
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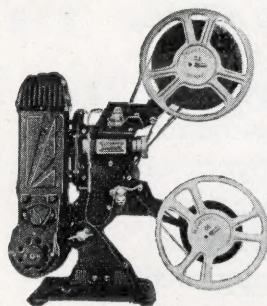
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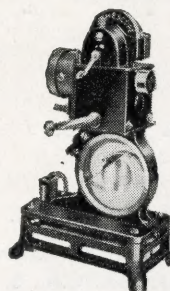
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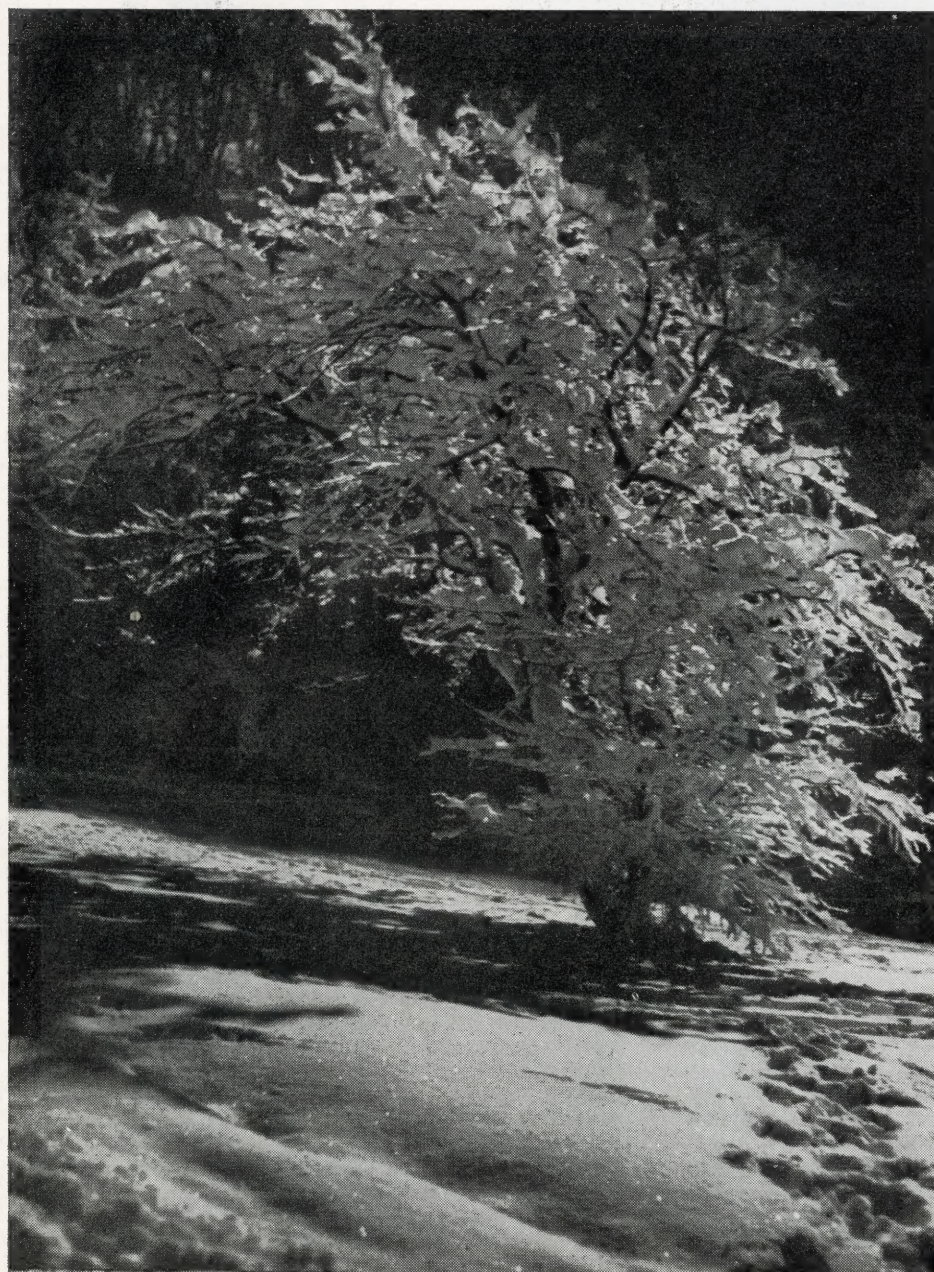
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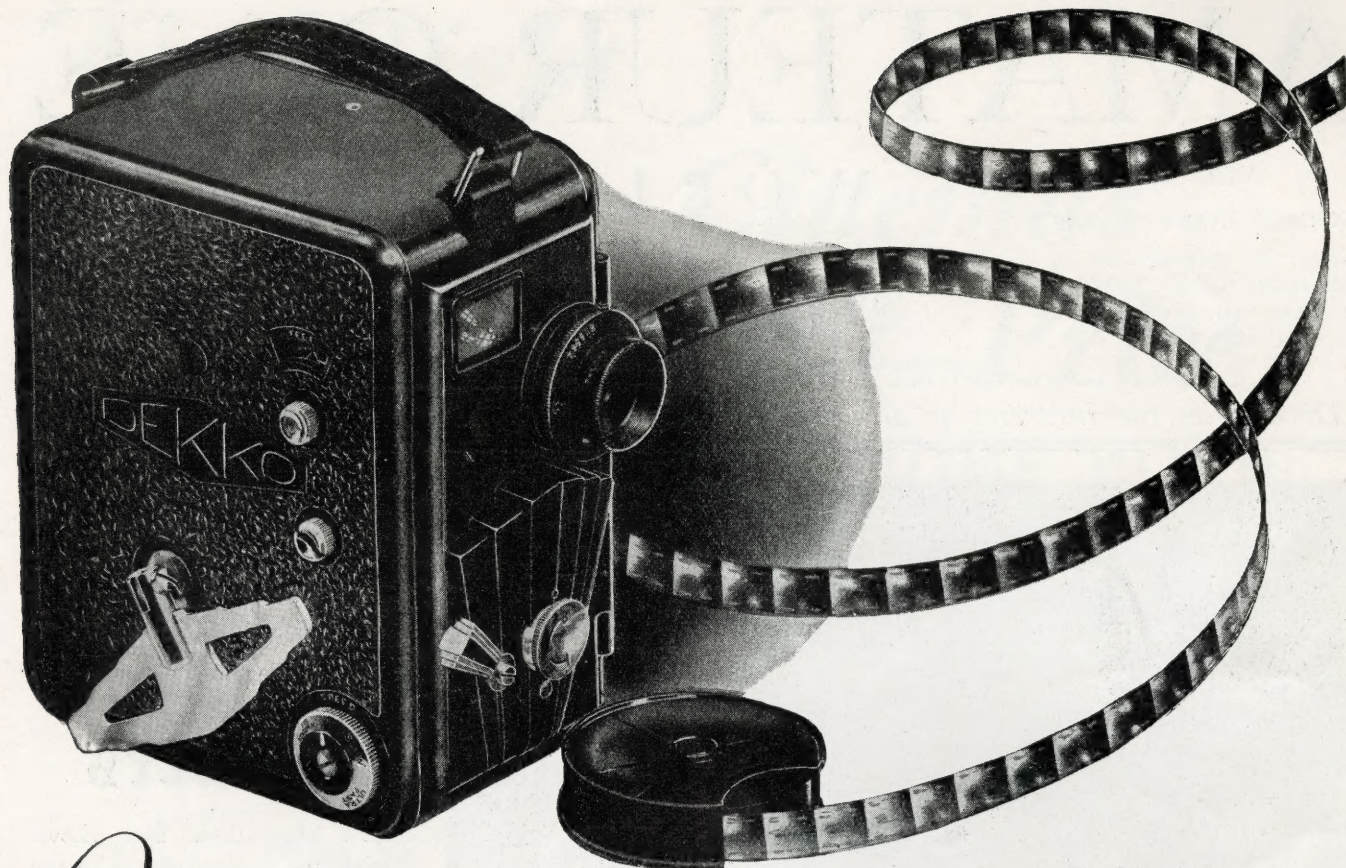
## A Happy Christmas to all our Readers

... May their film shows during the festive season be the finest ever. May every splice emerge triumphant, and may their enthusiasm for this great hobby bear full fruit.

Next Month :  
A SPECIAL CHRISTMAS—NEW  
YEAR NUMBER

The first number of the New Year heralds a series of issues of more than usual interest and attraction. Among the many worth-while features in preparation are series on scenario writing, make-up, model animation, lenses and many helpful articles for the home handyman and constructor. You will find "Amateur Cine World" will set an even higher standard in 1935 than it has in 1934





# *Attractive & Competent*

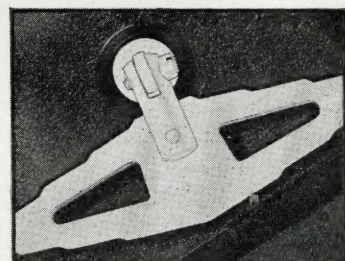
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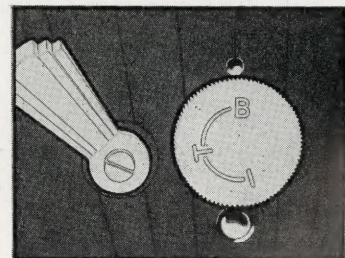
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# THE EDITOR to his READERS

PRACTICALLY every amateur, if he is spending Christmas at home, will be giving at least one film show to the family and friends before the holly and mistletoe are taken down. And if he is spending Christmas away from home he will probably find the portability of the modern projector a great temptation. We do not need much inducement to set about planning a really super show for the festive season. It is the opportunity we have been waiting for. But as well as showing films, are many of us going to *take* them this Christmas? We read a good deal about amateur cinematography being an all-the-year-round hobby and how fast lenses and film make cinematography possible in the dull, dark days.

Nevertheless the individual, as apart from the club member, is inclined to limit his winter activities to editing, titling, furbishing up the films he has taken in the summer, and projection. He is reluctant to embark on indoor work either because he has not sufficient equipment, because he hesitates to tread on unfamiliar ground or simply because, not caring to make a story film proper, he does not know *what* to film. Simple little personal scenarios, embracing the family and particularly the king of the family, Baby, may occur to him from time to time, but he can argue, and quite rightly, that these family films can be taken as well out of doors as in—probably better with his present limited experience and knowledge—and certainly with less bother.

Again, unless he is of a technical turn of mind and cares to experiment with artificial lighting, he needs a definite reason why he should take a film indoors and not out. And the only satisfactory reason can be that the film will be such that it only could be taken indoors.

Problem: find the subject that lends itself to interior film work. In a few weeks that subject will be enveloping us in its kindly charm—Christmas! It provides us with a practical and ready-made scenario, it gives us an opportunity of filming the family at their happiest, it presents us with material for a film in which the characters all have something to DO.

Too often personal films taken out-of-doors in ideal conditions

fail to get over because the people in them are so patently undirected, usually because the cameraman has no clear idea of what he wants them to do. The trouble with taking a film of the daily commonplace is that the picture is inclined to take on some of the qualities of the commonplace, too. We are not all of us gifted with that penetrating vision and imagination that transmutes the ordinary into something out of the usual. Not all of us have a flair for the right angle and dramatic effect. And so it is that, having failed, maybe, to make an out-of-door personal film record with which they can be honestly satisfied, many amateurs hesitate to film indoors under conditions with which they are even less familiar. They can't think of a plot that would justify their doing so. Workable plots are, in all conscience, hard enough to evolve without restricting them to being carried out within four walls. It needs very little skill in scenario-writing, however, to prepare a simple film story with the Christmas festivities as the subject. In this issue the reader will find suggestions for suitable scenarios, some of which he should certainly be able to carry out; all of them should be productive of ideas. The simple lighting equipment necessary is easy to use and inexpensive to buy.

There is every reason, therefore, why your indoor film should be a real success. If you have not yet done any interior work (and you are not by way of being the compleat amateur cinematographer until you have) Christmas is the finest time of the year to begin. And if you are out of the beginner's stage you will find making a Christmas film a fascinating exercise for, released from much of the bother of finding a suitable story, you can concentrate better on the mechanics of the production. But a word of warning. The script *must*

be prepared well in advance and the film taken, preferably, before the festivities proper begin. There is so much to do, see and enjoy, so many pleasant distractions, that unless you have your plans well cut and dried they are almost certain to go awry. A happy Christmas to you all and good shooting!



*Nature puts on her snowy mantle and gives the movie maker an opportunity of filming her in a rich new guise.*



# Your DECEMBER News-Reel

And How to Film  
It... By 'TRAVELLER'



**P**OWERFUL lenses and fast panchromatic stock needed this month! There is an absence of news-reel matter of general interest, but apart from the brief guide at the end of these notes the real enthusiast will be able to find a fair amount of matter of purely local interest, i.e., dances—with the assistance of one or two powerful lamps—football, rugby, hunting, etc.

Again, there is an abundance of ancient customs and most interesting amongst these Christmas survivals is a troupe of "mummers" who perform their little play in village streets and byways about Overton, which is near Basingstoke, Hampshire. Quaintly attired in long streamers of coloured paper, which entirely hide their everyday garments, they make very pretty pictures as they prance up and down acting plays over 800 years old.

## Action and Spirit

There is little doubt that the queer little shows belong to the morality plays of ancient times and, quite likely, were performed around camp fires during the time of the Crusades. These themes, incidentally, seem to have a slight bearing on the story of St. George and the Dragon. Cinematographers will be pleased to learn that action and spirit are not lacking for nearly all the players are involved in some quarrel or another, which ends "fatally" for some of the fighting men, but a quaint little verse by the "Quack Doctor" of the plays results in their being restored to life immediately. That little piece of artistry thus enables all the "mummers" to get "off" with dignity befitting the occasion.

The Overton "mummers"—there are six players in the band—are very willing to be "shot" by the cinematographer and will go to an enormous amount of trouble to ensure that the cameraman has some good "stuff." Of course they expect a little compensation—so I found, anyway—in the form of small silver.

*Christmas customs die hard! Once, nearly every village boasted its troupes of "mummers," but few are to be found now. There is a band of them (seen here) at Overton, near Basingstoke, Hampshire. They cover a wide area around the neighbourhood.*

## DECEMBER EVENTS

- 1 England v. Possibles (Rugby) Leeds.
- 1 St. Andrew's Golf Meeting, Royal Liverpool Golf Club.
- 1 Fat Stock Show, Taunton.
- 1-6 Cattle Show, Birmingham.
- 4 Christmas Fat Stock Show, Wellington.
- 5-6 Scottish National Fat Stock Show, Edinburgh.
- 5 Fat Stock Show, Tavistock.
- 11 Cambridge v. Oxford (Rugby), Twickenham.
- 11-14 Smithfield Farming Show, London.
- 25 Christmas Day. Ancient customs: Mediaeval plays by the "Mummers" at Overton, Hampshire; "Guise" Dancing at St. Ives, Cornwall; The Holy Thorn Flowers at Glastonbury, Somerset; and Nativity Plays at St. Hilary, Cornwall and Glastonbury.
- 26 Boxing Day: Steeplechase Meetings at Kempton Park and Leopardstown, near Dublin.
- 26 Tideway and Richmond Charity Rowing Regattas on the River Thames.
- 31 New Year's Eve celebrations.
- 31 Steeplechase Meeting, Cheltenham Spa.

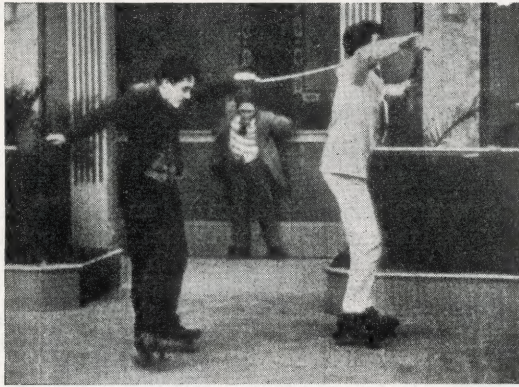
## EXHIBITION OF KINEMATOGRAPHY

**A** SELECTION of photographs and drawings that have been published in *Amateur Cine World* are being shown at the Exhibition of Kinematography now being held at 35, Russell Square, London, W.C.1. by the Royal Photographic Society. An extremely comprehensive display of cine apparatus and accessories—nearly every make of sub-standard camera and projector and a host of aids to movie making—is on view. Every movie-maker who has the opportunity should certainly spare the time to pay a visit to this exhibition, which closes on November 30th.

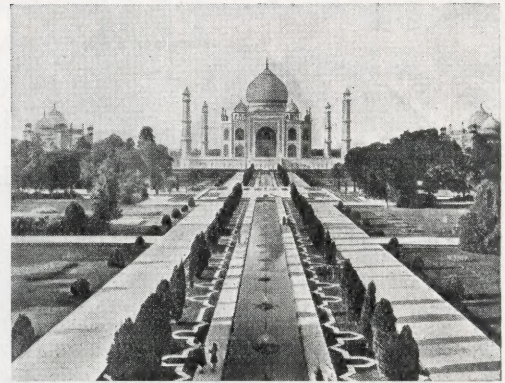
A number of interesting meetings have been arranged. On November 17th at 3 p.m., films by the G.P.O. Film Unit will be shown; Nov. 20 (7 p.m.) "The 'Interest' Film, its Preparation and Presentation," by F. Watts, Editor of the *Pathe Pictorial*; Nov. 23 (7 p.m.) "Films from the Projectionist's Point of View," by S. T. Perry, of the Guild of British Kinema Projectionists and Technicians; Nov. 24 (3 p.m.) Advertising and Commercial Films; Nov. 27 (7 p.m.) Talk, and Demonstration of the Western Electric Race Timing Kinematograph Apparatus; Film showing Stroboscopic-Light Motion Pictures of the formation of vortices in air flowing through the blades of a fan, the vibration of springs and the oscillation of synchronous motors, by H. E. Egerton; and Sound Film of the Badger, by Oliver G. Pike, F.Z.S., F.R.P.S.; Nov. 30 (7 p.m.) The Educational Film, by Miss A. Mary Field, M.A., Director of "Secrets of Nature" films.

Admission to the exhibition and meetings is free, but early application for seats for the latter is strongly advised.





Left: Scene from a typical early Chaplin comedy in the Ensign Film Library: Right: the Taj Mahal, a scene from the film of the same name in the Ensign "Port O' Call" series. Films from this series are now being shown as talkies in the professional cinemas.



# Choosing a Programme for Xmas

**CHRISTMAS** Library Films Worth Seeing ∴ And  
time . . . the Some Notes on Presentation and Production.

greatest opportunity of the year for the Show of Shows. We have a ready-made audience of friends and relations who have come to eat our turkey and monopolise our children's toys. Full of good cheer—and we need not particularise whether physically and mentally—they are more than usually tolerant of those defects and human frailties to which the amateur movie-maker is heir.

Don't mar this atmosphere of goodwill by hitches and delays that can be avoided. Have the projector set up in position before the guests are invited in. See that it is correctly trained on the screen and that there are no ragged edges to the picture. Look it over carefully before starting and run the films through before the show so that you can spot uneasy splices and torn sprockets. And if you *must* join in the fun and simply cannot tear yourself away for a pre-view, at least thread up a leader or spare length of film so that you can be sure that the picture will be correctly centred and focussed when the programme begins.

There is the lighting to consider, too. See that the fire is properly screened — newspapers will do if they are kept well away from the blaze —and don't alternately dazzle your audience and plunge them into darkness. A simple switching device which you can either buy or make will obviate this. After all, the films described below deserve the best presentation you can give them, added to which it is a poor economy — amounting almost to financial folly — to pay for the hire of films and then fail to get the maximum enjoyment out of them. For, of course, you will need some library films for Christmas, even if you have

them at no other time. Comedies are likely to be most in demand and not only because

it is the festive season. If they are of the slapstick sort, especially, they will go down well with the children who will form a considerable proportion of the audience. But there is another reason. I have found that dramas —really good ones—often fail to grip as much as they might because the obsolete fashions in dress of the players often obtrudes on the consciousness of the audience, particularly women, and excite an imp of humour. With comedies the foibles of fashion do not matter; they can, indeed, add to the fun. Granted such an attitude is quite illogical. For my part it is all one to me if Hamlet is played in pyjamas and I imagine is so to countless other keen movie-makers. I merely record the fact that fashions of yesterday do sometimes distract a little those not cinematically inclined, and many of the library films available for amateurs are of 1928 vintage.



For a two-reeler of the saner, less knockabout variety, I suggest "Running Wild," one of the Collegians series, with George Lewis in the leading role. (Wallace Heaton Library). Amateur cine societies about to make a short comedy can study this film with profit. It is breezy, irresponsible stuff and the story is negligible, but it gets over because it is so immensely *alive*; there is *action*, and plenty of it, all the time.

The players are all normal young people with infectious high spirits and except for the amusing motor race at the end, the situations are not far fetched. In other words, the

A scene from "Coconuts" a 200 ft. reeler in the Fox Film Library taken with a 16mm. camera.

(Continued on next page)



(Continued from previous page)

# IDEAS IN TITLES *from* Library Releases

players are not called on to do much in the way of sustained comic acting—they have only to be just their own happy-go-lucky selves.

The titles are amusing and ingenious. In one part there is a jump from an afternoon of one day to the morning of the next. Instead of just sticking in a title: "Next Day," or something equally bald and hackneyed, the gentleman responsible for the titles evolved: "Night passed. What could stop it? And the following morning came on the next day." Not sparkingly witty perhaps, but a pleasant change from the usual and in keeping with the character of the film. And another sample, this time from the race sequence: "She's stopped. The engine must be missing." "Missing? Hell! It's gone." And so it had.

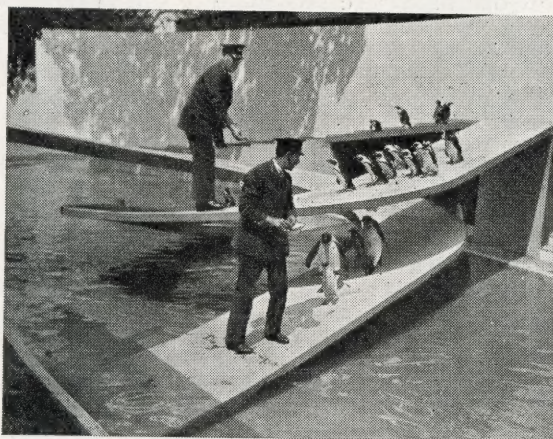
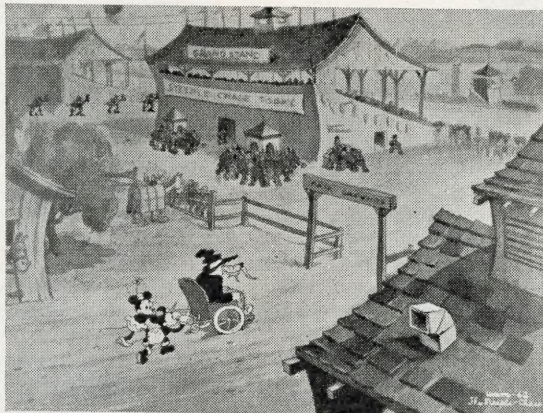
The race, filmed at half-speed, provides thrills and fun and is of the kind that can be successfully shot by amateurs, provided they use half-speed. There is the usual dizzy dashing round corners, a steering wheel comes off, causing breath-taking swoops round bends on a mountain road, a newspaper settles on the hero's nose and causes him to lose control, with hilarious results, and so on.

Incidentally, the titles are embellished with little cartoons. Generally speaking, titles should be as plain as possible and ornamentation that might distract from the story they have to tell should be avoided. But when the titles are in themselves amusing and to a certain extent a feature of the story as well as being a commentary on the action then, in my opinion, they are justified. Anyway, I pass on the idea to the humorous artist of your society. In any case, I have no right to keep it, for it is not mine.

Powerful drama, rapid action, gripping acting . . . these are the ingredients of "The Informer," three reels, in the Patheoscope Library. There is as much meat in this film as in many double the length. Presumably it has been cut (I did not see the original); if it has it has been done remarkably skilfully, for at no point is the work of the scissors discernible. The story is

unfolded smoothly and logically and character is firmly established.

It is, of course, adapted from Liam O'Flaherty's famous book on the Irish political troubles and deals with the betrayal of a member of a political faction by another member of the same gang. He informs the police because, mad with jealousy, he believes his girl to be in love with the fugitive. But she is not. At the end there is an ironical twist. His girl betrays him to the gang who are anxious to settle accounts with him because she believes he has been unfaithful to her. But he had not. There are thrilling revolver fights, a chase over roof-tops and informing all, the interplay of strongly defined characters. Lars Hansen is the informer and Lya de Putti the girl.



Top: Walt Disney's fascinating creations in "The Steeplechase." Extracts from the Silly Symphonies and the Mickey Mouse cartoons are now available for sale outright by Ensign while a Mickey Mouse cartoon is for hire in the Wallace Heaton Library. Below: A scene from Fox Films-at-Home Magazine No. 5.

## A Film Classic

A film of very substantial calibre—it is a classic of its type, but is suited only to an audience of cine enthusiasts, is "Warning Shadows"—six reels—(The Cine Library), featuring Fritz Kortner (who was recently seen in "Chu Chin Chow" and "Evensong"), Ruth Weyher and Fritz Rasp. It has only two sub-titles—the story being otherwise told entirely in pictures. And a very macabre story it is. At times it is a little difficult to follow and the action is inclined to lag, but there can be no denying its subtle power. It has its faults, but it is real cinema.

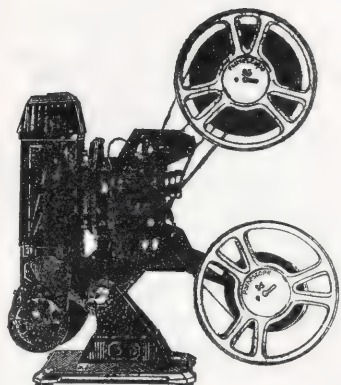
The plot concerns, briefly, a married woman who has four lovers and a husband (Fritz Kortner) whose anger and jealousy are fanned to flames by her brazen infidelity. A hypnotist gives a shadow show to the six of them and it is during this show that the husband's hatred bursts its bounds. He has his wife bound to the table and forces the cowed suitors to take swords and run them through the unhappy woman (a wonderful piece of acting here from Kortner).

After this horrible murder the husband kills himself by jumping out of the window, only to find that he is still alive. For it has all been a dream, evoked by the hypnotist—a dream that shows the wife the error of her ways and causes her to send her suitors packing and return to her husband. Definitely not a film for children!

(Continued on page 394)



## PATHE 200-B



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*for*

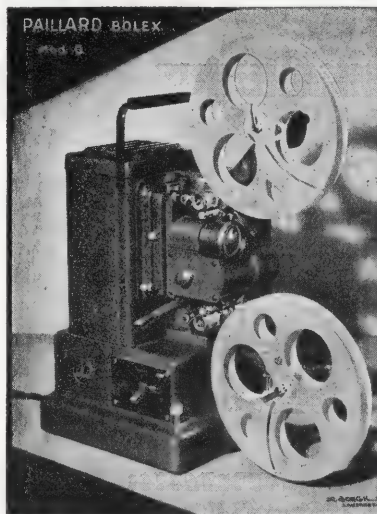
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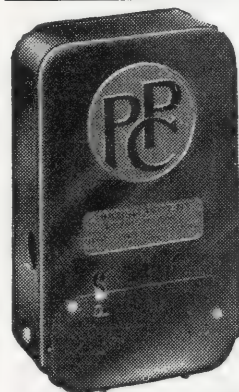


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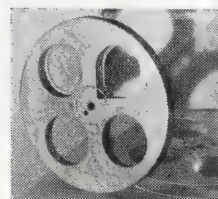
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(Contd. from page 392)

Betty Balfour having made a very successful

come-back to the screen in "Evergreen" and "My Old Dutch," added interest attaches to one of her early comedies "Bright Eyes"—five reels—Ensign Library. She has a pert, engaging personality and the story, although slight, is an admirable vehicle for her. In addition to washing dishes in a restaurant, Bright Eyes worships the head waiter and the plot is built round her efforts to capture him, which, of course, she does eventually, but not until after the usual misunderstandings.

Her gauche pretences are at times pathetic but never without humour (showing her to be a real actress) and the film never deteriorates into the maudlin sentimental. One small instance of this, worthy of note by amateur film makers, occurs in a title. Bright Eyes (or Jenny) lived in a garret right at the top of the hotel. Now how would you explain this in a title? If we say: "Poor little Jenny lived in a garret," we allow a depressing note to creep in, and this will be alien to the spirit of the film. Instead we have: "Jenny had her apartments on the fourteenth floor. The fifteenth was the roof." You see, just a little touch of humour banishes the maudlin. You will find it useful to bear this in mind.

The Fox Film Library is particularly worthy of attention because the films in it were taken with amateur 16 mm. cameras; hence, as well as being interesting in themselves, they make a profitable study. The most popular for this time of the year will undoubtedly prove to be "Sawdust and Tinsel," a 400 foot reel taken at an Olympia Circus by a well-known contributor to *Amateur Cine World*. It recaptures faithfully the fun of the fair—a mammoth one, incidentally . . . clowns, dainty equestrienne artistes, lions and tigers, trapeze performers in thrilling stunts, all are here. The reel costs £5 to buy outright, or it can be hired through your dealer.

An attractive 200 ft. reeler is "Coconuts" (Fox Film Library) which shows the plantations a t Grenada, West Indies. Technique however, is not entirely faultless. As an instance, in a medium shot we are shown a nigger climbing a palm tree; the next shot shows him in close-up, but he is facing the other way; while in the next shot he is back again in the other way. However, dis-

## Library Films for Xmas

covering little points like this adds zest to one's appreciation for one can learn by small

errors as well as by shining examples.

"The Grand Duchess and the Waiter," a five-reeler from the Kodak Library, featuring Adolphe Menjou and Florence Vidor, is a delightfully piquant affair. Menjou, as Albert Belfort, a millionaire racehorse owner, takes on the job of waiter so as to be near the exiled Russian grand duchess, played with dignity and charm by Florence Vidor—a pity she is not now in films. At first his efforts to ingratiate himself are brought to naught by his upsetting a jug of cream over her, although in reel five, when everything ends happily, she explains it was then that she first loved him.

The film abounds in amusing touches. At the end, for instance, the grand duchess and her companions are discovered running a cafe while Albert Belfort reverts to his lofty social station. It is interesting to note that the settings are well within the capacity of the go-ahead amateur cine club, as they are in most of the films reviewed here.

### Early Disney Cartoons

A cartoon always goes down well with the children. I suggest that you might get one of the Oswald cartoons, which, incidentally, are still being made by Universal. These were made by Walt Disney and students of the cinema will have the added pleasure of comparing their technique with that of Disney's present-day creations. In "Weary Willies," a typical Oswald cartoon, one reel—Wallace Heaton Library, there is the same fertility of invention that characterises the Mickey Mouse cartoons (which, incidentally, can now be hired from the Wallace Heaton Library and bought outright from Ensign) but not the same rhythmic felicity. The highspots are Oswald's use of his shadow (bereft of his garments,

the little rabbit takes up his shadow and puts it on) and the chase by the elastic policeman (a typical Disney character).

The Fox Film-at-Home Magazines will provide very acceptable varied fare. No. 5 (200 ft.) contains shots of the bird sanctuary in the Farne Islands, a gigantic draught-board at Tottenham and the Vice-roy's bodyguard at Delhi. M.



A pleasing picture, well-composed, which indicates the material which can be found for the cine camera in country by-ways



# What's NEW in APPARATUS and IDEAS

*In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.*

## SOME TITLING IDEAS

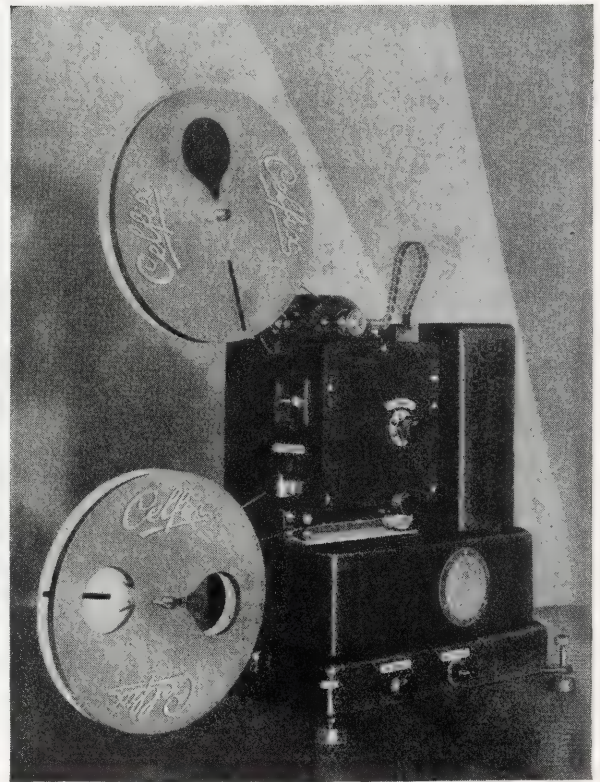
Have you considered the advantages of a translucent screen? It can be used for back projection, of course, but have you ever thought how useful it can be for titling? We have recently been testing the Wilmat Translucia made by E. M. Matthew, B.Sc., of Manor Drive, Sutton Coldfield, Birmingham, which admirably lends itself to this purpose—is, indeed, designed for it. It measures 12 by 9 inches and a small pedestal and a fount of stout cardboard letters (one inch relief cut) go with it. The cost—12/6 the lot, is more than reasonable.

The letters are in red, green and blue. Since these are primary colours you could, if you wish, film them in Dufaycolor without using a filter. Another advantage of using the Wilmat Translucia for titling is that, being translucent, the lighting can be placed at the back and many interesting effects obtained. (The screen is small enough to make the construction of a hood for daylight projection an easy matter. We ourselves made one out of cardboard, painted black (see illustration) and found it very effective, particularly for editing. One is constantly running film through the projector when engaged at the editing bench and to be able to see exactly when to cut the film and make notes in broad daylight is a distinct advantage.

The screen is non-inflammable and an interesting point about it is that it can be washed clean with a sponge and water. A batch of extra letters can be obtained for 2/6.

## A BUMPER HARVEST OF PROJECTORS

This month has produced a bumper harvest in new projectors and details of machines about to be put upon the market. To review adequately each one that has

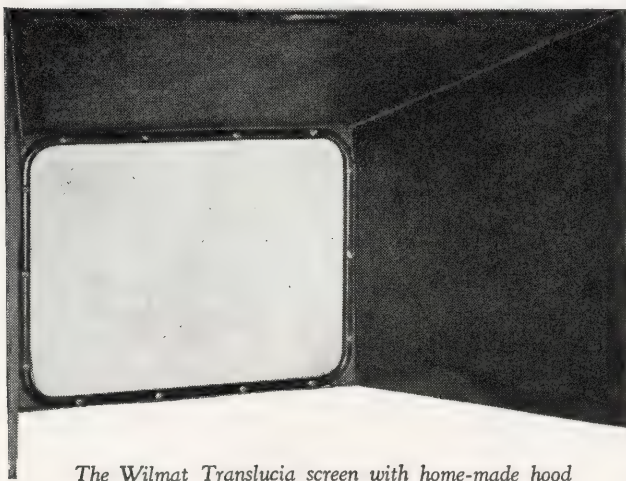


*The new Celfix projector for both 9.5mm. and 16mm. films*

already been brought to our notice would take far more space than we are able to allot, so that we propose in this number to keep readers abreast of developments by indicating the salient features of a number of instruments and reviewing each one in full when we have had an opportunity of testing them over extended periods, for it is only thus that reliability can be gauged and it is the reliability of cine apparatus in which the prospective purchaser is most keenly interested.

At present the amateur has the choice of the Celfix, the Kalee, the S.P. (sound) and the Gaumont-British (sound). There is also a useful little pocket projector, the Presenta, which, although little more than a toy, has its uses. And there are three more silent projectors on the way, all of which should arouse great interest, but of which we are not yet at liberty to give details.

The Celfix, made by R. F. Hunter, Ltd., of Celfix House, 51, Gray's Inn Road, London, W.C.1., has two very big points of appeal: the fact that it shows both 9.5mm. and 16mm. films and its price—£27.10 (resistance £1 17 6 extra). Threading the film is quite simple and is, indeed, in part automatic. There is no need to open the gate; the film is just pushed down between gate and pressure pad until the claws engage (there are double claws for 9.5mm. film and four for 16mm.). The single picture device is a very useful refinement. The motor is not stopped when it is desired to show stills, the speed control switch being simply



*The Wilmat Translucia screen with home-made hood*



# LATEST APPARATUS

moved from forward to still position. It is sometimes necessary, however, to clear the shutter blade. A safety light-reducing screen is automatically brought into action between condenser and film and the fans speeded up. By turning the single picture head as required any number of single pictures can be shown consecutively.

Films can be shown reversed and the rewind on the top reel can be either motor driven or worked by hand with the geared hand drive. Switching over from one size of film to another is fairly simple; one changes the top and bottom sprockets and the front and rear portions of the gate. The lower 16mm. spool can be used for both 16mm. and 9.5mm. films. The actual changing of the sprockets is easily effected. The small locking levers on the face are swung out, leaving the sprockets free to slide off their spindles.

## Illumination

The illumination for a machine of this price is impressive. The 250 watt lamp and Dallmeyer 2in. Superlite lens gives a clearly lit picture and at 15 feet there is no appreciable loss in brilliance. The volt-meter measures the current of the house in which the projector happens to be installed so that there is no excuse for setting the wrong resistance or forgetting to set it at all. The Celfix is finished in black enamel and a fibre carrying case is provided.

The Kalee "N.P.3" projector is a precision job of fine workmanship, made by Kershaw, of Leeds (manufacturers of professional apparatus). All the working gears are totally enclosed and the gears are precision generated, being a combination of metal and synthetic material. Film strain is minimised by the sprockets (which are of large diameter—this being a safeguard against torn perforations) engaging four perforations at the top and four at the bottom. A twin in and out claw, employed for the intermittent movement of the film, eliminates side strain. A large moulded control knob, conveniently situated and easily accessible, provides for full-aperture masking of out of frame pictures. The tilting knob is at the back of the machine. A tilt of 25 degrees is provided for, controlled by a feed screw carried in the mechanism base.

Threading is simple and follows the usual arrangement

(Continued from previous page)

but should the film lose a loop or otherwise fail to run properly through the gate, a trip automatically de-clutches the motor and cuts off light and heat, thus safeguarding the film from damage. A very valuable refinement, this. As would be expected in a projector of this class, there is a still picture device. There is

no temporary blacking out before the still is projected, the shutter blade always being cleared. A heat absorbing device prevents film blistering.

There are no mechanical brakes, the speed control being electrical. Among other refinements are reverse

action (obtained by simply throwing over a switch), a pilot lamp for threading which also indicates when the main illuminant is out of action, an adjustable shutter, a friction-less film gate and power and hand rewind. A film can be re-wound while another is being shown. A 400 or 500 watt lamp is available. With regard to the optical system, we are at present carrying out tests and hope to publish a report on it shortly.

The projector is beautifully made and finished in brown lava, the bright parts being chromium-plated. The sturdy carrying case, which takes three 400 feet spools, is leather-grained finished. The price complete is £64.

For some time there has been a demand for a cheap 9.5mm. film viewer for use when editing one's productions and this is now provided for by the introduction of the Presenta Pocket Cine. Stoutly constructed in coloured bakelite it is a very useful aid to movie makers. It takes a 30ft. reel of 9.5mm. film, which can either be projected against the light through a viewing tunnel which is incorporated, or can be shown on a small screen by fixing the plug provided into a torch in place of the usual lamp.

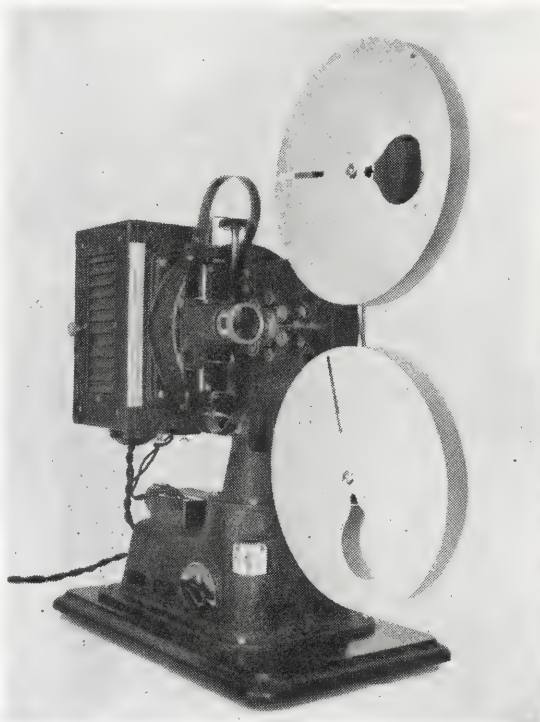
Although it is only a novelty it is a useful novelty. By taking this machine on holiday it will be simple to project one's holiday pictures before returning and will help in planning the rest of the film. The Presenta pocket cine is marketed by Presenta Ltd., 73-4, Chiswell Street, London, E.C.1., and sells at 25/-. The Camera Co., 320, Vauxhall Bridge Road, London, S.W.1., can give immediate delivery of these machines.

## S.P. 16mm. PORTABLE SOUND FILM APPARATUS

The manufacturers of this instrument have set out to provide a reasonably lightweight rugged instrument of real efficiency at a moderate cost. At a price of £80 Messrs. Sales Producers Ltd., of 13-14, Golden Square, London, W.1., seem to have solved very well the problem which they set themselves. The instrument is in two polished wooden cases, the larger one containing the projector and amplifier, and the smaller one a permanent-magnet moving-coil loud speaker. The smaller parts of the projector are also packed in this second case.

The internal mechanism is well designed and the path of the film particularly straightforward, making for ease in threading. The lamp is a 300 watt 100 volt

(Continued on page 398)



The new Kalee 16mm. Projector





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No party this Xmas will be complete without talkies — G.B.E. talkies. By ordering a set now from G.B.E. (the Gaumont-British people!) you will be sure of delivery before Xmas. There is an abundance of 16 mm. films in the G.B.E. Library List. Ask for a copy to-day — and order your set.

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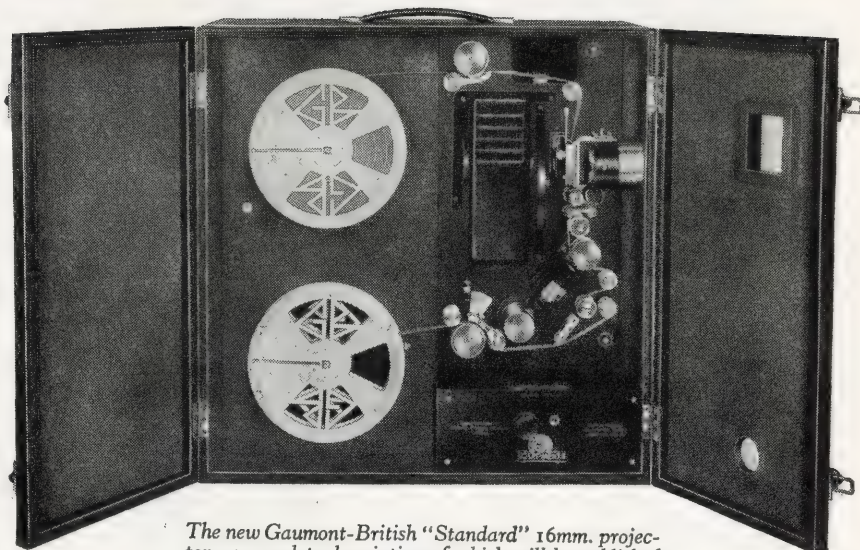


# Latest APPARATUS

(Continued from page 396)

projection lamp behind a very efficient optical system. The exciter lamp takes 10 volt 5 amp. The amplifier has a  $3\frac{1}{2}$  watt undistorted output and the quality of the sound is of a high standard. In view of the controversy which is going on with regard to the passage of the sound track on either side of the film, it is interesting to note that this machine can be supplied for either type of track and we believe that later it is hoped to put out an instrument which will enable either of the tracks to be used on the same machine.

Unlike most of the projectors on the market, the S.P. use a "Maltese cross" with intermittent movement instead of claw for pulling down the film in the gate. It is rather interesting to note that an earlier sound projector for discs also made use of a movement of this type. In the present instrument the "Maltese cross" has twelve arms. The makers claim several advantages, in particular that there is less wear and tear on the film owing to the wide distribution of the pull-down, but unless the cross is of the very highest grade of construction, we anticipate that there may be uneven wear on



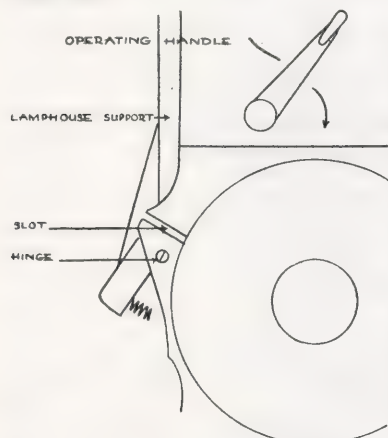
The new Gaumont-British "Standard" 16mm. projector, a complete description of which will be published next month. A big selection of films will be available.

the various segments resulting in a tendency to vertical flutter. Only time can show whether this is the case.

There is an interesting feature in a change-over switch, which enables the apparatus to work at either 24 or 16 frames a second. The apparatus is entirely A.C. operated and for D.C. circuits a converter is therefore necessary. We consider the S.P. projector is a very real contribution to the facilities available for the home projection of talking pictures.

## Readers' PRIZE-WINNING Hints

EVERY month we offer prizes of half-a-guinea for readers' hints and tips. We would like to remind readers that their entries should be as short and to the point as possible. Sketches to illustrate them are welcomed.



Slot in Pathe Projector to facilitate removing film (see prize-winning hints).

writes, "I have sometimes found some inconvenience has been caused by the fact that the film cannot be removed from the projector until it has been run right through or else wound back to the beginning. To overcome this difficulty I have cut a narrow slot in the

Hints for our January issue should reach us not later than November 29th. Address your entry: Hints Competition, The Editor, *Amateur Cine World*, Link House, 4-7, Greville St., London, E.C.1.

Half-a-guinea is awarded to Mr. H. Beaham, Officers Mess, Royal Army Medical Corps, Tidworth, Hants, for the following useful hint:

"When using my Pathe projector," he

body of the machine with a hack-saw. The slot is about half-an-inch long and is situated just above and to the right of the hinge for the lamp house on the same side of projector as the operating handle. When the gate is closed the slot is completely masked by the lower end of the lamp house support and is uncovered when the lamp is swung back."

A good formula for a film cement wins half-a-guinea for Mr. A. Franche, 762, Victoria Square, Montreal, Canada. It consists of one-third glacial acetic acid, one-third acetic ether and one-third amyl acetate. Our tests show that this is a very reliable preparation.

## OUR FILM CRITICISMS

To the Editor, *Amateur Cine World*.

Sir,—As a regular reader of your paper since the first publication, may I say how much pleasure and assistance I derive from it. I have been keen on the hobby for some time and used both 9.5mm. and 16 mm. apparatus for about four years or so, but like many others I have been diffident in submitting any film of mine for criticism. Friends who have seen them are perhaps too polite to say what they perhaps would like to say.

I am pleased to note from the criticisms which I have read in your paper that an impartial "slating" is often administered and in my opinion that is the real value of your reviews, as it is only by this method that our faults can be remedied. I shall look forward to your frank criticism of the film I am now submitting and welcome the anticipated "slating" and suggestions for the improvement of the production. With best wishes for the deserved success of your periodical.

Clayton-le-Moors, Accrington.

"GUNCTATOR."



# Take an INDOOR FILM *this* CHRISTMAS !

**L**AST month's article on interior lighting dealt with the basic principles involved and showed that although the lighting of a large set may appear very complicated to the uninformed, it is really a simple elaboration of an already simple scheme. This month, rather than attempt to generalise on what may best be left to the artistic sense of the cameraman, I propose to give a few practical hints and to indicate a few pitfalls.

Before starting to light a set it is necessary to determine whether the whole set is to be uniformly illuminated or whether any particular portion is to receive additional light for the purpose of holding attention on that area. To achieve this latter object, a certain degree of subtlety is necessary, since the audience should be unconscious that its attention is being deliberately directed towards any particular point.

## Primary Lighting

Whatever the general scheme may be it is essential that primary lighting should be established first—using as few lights as possible. Where the set is to be equally illuminated, this lighting should embrace the whole set. If, on the other hand, it is desired to draw attention to some central figure, which may either be a person or some inanimate object such as a picture or fireplace, then the primary lighting must be arranged to achieve this effect.

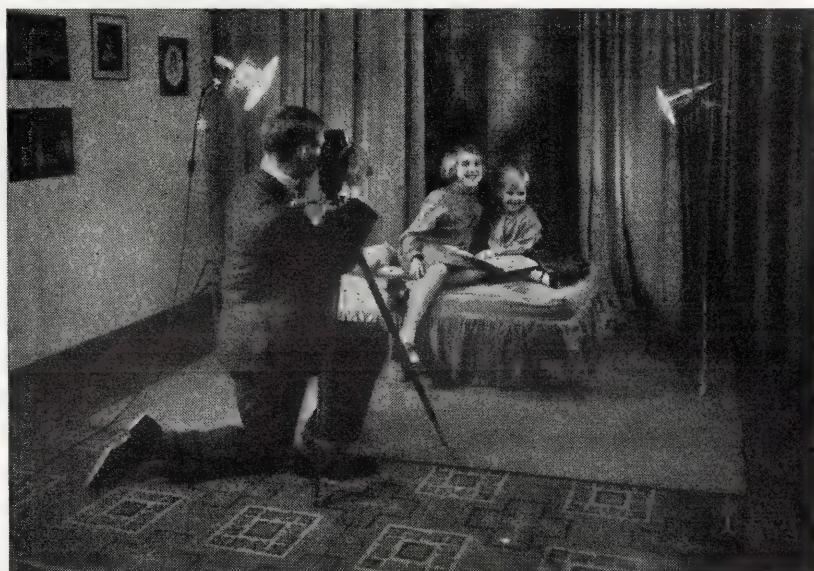
One may regard the primary lighting as the frame upon which the whole general lighting is built up. It is remarkable how soon good results can be obtained along these lines. Do not for a moment turn on all available lights and then move them around in the pious hope that a happy combination of positions will easily be found. Needless to say, the set must always be viewed from the camera angle, and it can safely be affirmed that "first impressions are best."

When arranging the lights, a constant watch must be kept on the lens hood to ensure that the lens is quite free from any direct glare. The viewfinder should not be trusted too much for this purpose, as at short distances its field of view will differ slightly from that of the lens.

Before considering the amount of light necessary for an average set, a brief word regarding film stock may be advisable. Without doubt, supersensitive panchromatic film is the stock "par excellence" for all work under artificial light-

*Christmas time presents an admirable opportunity for taking films indoors. If you follow out the simple, practical hints given here you will experience no difficulty with the lighting. An account of the fundamentals of artificial lighting was given in last month's issue.*

By "SHUTTER"



*In the photograph above, showing a simple lighting set-up, the lamp on the left gives the general light and that on the right, the high lights. Note the camera position. Opposite is the resultant picture with the lighting so placed.*

ing conditions. The colour sensitivity of this material approximates very closely to the colour value of light from incandescent bulbs. No filter is necessary, so that full advantage can be taken of the speed of the stock. Ordinary panchromatic film is far less red sensitive and can only be reckoned as half the speed of the supersensitive variety to half-watt lighting. Orthochromatic film, owing to its complete lack of red sensitivity, is a quite unsuitable material to use.

Coming now to the amount of light which an amateur may expect to find necessary, we are faced with a difficult proposition. Backgrounds, carpets, clothes and the general nature and construction of the

*(Continued on page 401)*

## No. 2 of Fundamentals of Interior Lighting



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Superlite lens. Complete with 250-watt 110-volt lamp, A.C. or D.C., and strong fibre carrying case, £27 10 0. Resistance for higher voltages, £1 17 6.

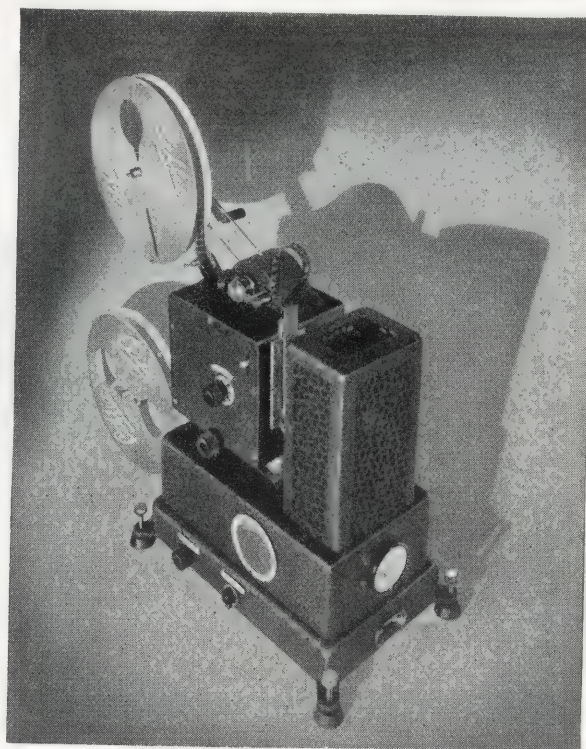
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# Practical Hints on SIMPLE INDOOR

## LIGHTING

(Continued  
from page 399)

set are such important factors that any figures given must be accepted with reserve. Furthermore, the distance of camera from subject plays a more important part than it does in outdoor work.

We all know that an outdoor "close-up" requires a larger stop than a general scene at, say 30ft., under similar sky conditions. This is because the majority of light in an outdoor scene is

being received direct from the sky and from surrounding objects which themselves are reflecting a large amount of diffused sunlight. An outdoor "close-up" is blocking out a large proportion of this light and compensation must therefore be made by increasing the diaphragm opening. Over 15ft., however, this need for compensation can usually be ignored in the majority of outdoor shots.

### Conditions Reversed

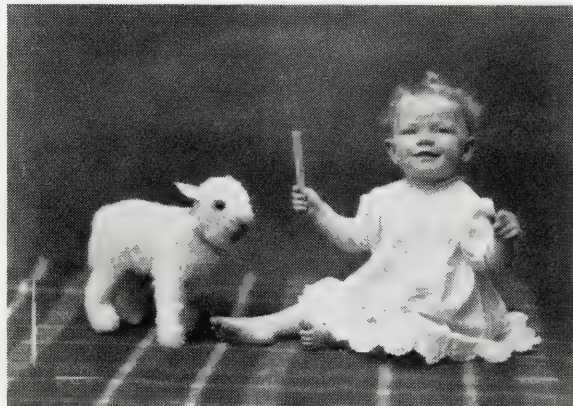
In the studio, however, we have a reverse set of conditions applying. All available light is concentrated on the set and the surrounding area is more or less dark. As far as the camera is concerned, the set itself may be considered as supplying the light and consequently as the camera moves farther from the set, the law of inverse square operates.

Purists may object that as the camera moves farther back a larger portion of the set is covered, with consequent additional light entering the lens. This is true; but in practice the ordinary amateur set is not evenly illuminated. Limited lights necessitate the majority of illumination being directed on to the central figures, with the result that additional light from the outer part of the set does not sufficiently compensate for the value of the light lost from the more brilliantly illuminated area.

Reverting to the question of the amount of light necessary, let us take the simple case of a child playing with her toys. This can probably be shot at about 7 feet and using supersensitive stock, can effectually be



The photograph opposite was taken with the general front lighting placed about ten feet away and one flood light from behind the right hand curtain placed high up and kept very soft.



In this pleasing photograph the lighting is soft, there being more of it than for the picture on page 399. Also it is farther away from the subject. Two 500 watt lamps were used for front lighting and one 500 watt lamp, placed rather high up, as a side light. To enhance the effect, a white reflector was used on the side opposite the side lighting.

lighted with as little as 200 watts, using an  $f/1.9$  lens. The lamps, each 100 watt, must be fitted in an efficient reflector and may be placed at 2 feet and 3 feet respectively from the subject. The lights are placed at slightly different distances to avoid flat lighting. One cannot pretend that any great artistic effects are possible with only two lights, although their efficiency can be greatly augmented by the use of some reflecting surface, such as a white sheet so arranged as to reflect back on to the picture a considerable portion of light which would otherwise be lost. Experiments can be usefully carried out in this particular.

A larger set covering three people and allowing for reasonable movement would probably necessitate the camera being about 15 feet from the set, with the lights at an average distance of 8ft. from the centre. In this case, about 1,700 watts would be required, using a  $f/1.9$  lens and could reasonably be provided by 3 500 watt lamps with a few household bulbs mounted along a batten for use as back lighting.

### READERS' OPINIONS

To the Editor, "Amateur Cine World."

Sir,—Being a 9.5 mm. user I felt a little lost and alone until your fine magazine came out. I especially enjoy the technical articles. Articles on tempo, editing and montage would be very acceptable.

I invite correspondence with a view to exchanging scenes of Canadian life, or whatever is required, with movie-makers in Europe or other countries (9.5 mm. only). I do my own processing and would gladly send new film for exposure, to be returned to me for exposure in return for a like service.

E. A. RAWLINGS.  
6845, Chambord Street, Montreal.

I had never used a cine camera prior to March this year and the film I send herewith is my first attempt. Incidentally, the only tuition I have ever had has been derived from careful reading of your published criticisms of other people's films, so I welcome quite brutal criticism of my own effort.

S. BURNS, M.I.E.E., M.I.Min.E.  
Newcastle-upon-Tyne.





Title picture for use: n the larger titlers such as Kodak, Bell-Houell, Dallmeyer and Ensign



# Stretching those NOTCHED TITLES

THE Pathe 200B does not stop on notched titles—cannot, for the heat developed by the lamp would blister the film in a few seconds. Because notched titles cannot be used many ardent amateurs forego the purchase of new machines. They feel that it would be a lot of work to re-make all their titles. A great many of the library films, too, were made with notched titles and re-making them all would be a tedious job. And it is irritating, to say the least of it, to catch only a flash of a notched title as it darts through the gate of the 200B.

Here is a system that allows the original titles to be re-made to any length at low cost, in an easy way and quickly, which is important when there are a lot to be done. Furthermore, it provides for stills to be 'stretched' as much as desired. And there are some other important uses which will be mentioned later.

The apparatus you will require is simple. A Pathe Baby projector or other low-powered machine and the standard Pathe titler using the  $2\frac{1}{2} \times 3\frac{1}{2}$  inch cards or its equivalent. File the rivets from the folding hinges of the titler (to re-assemble use 6BA screws obtainable from any Meccano dealer). Rig up the card holder part of the titler in front of the projector so that the projector light just covers the area you normally use when making titles. If your projector has a super attachment it will be necessary to remove the

## TITLES

By  
ERNEST  
A.  
RAWLINGS

*Many amateurs have notched title films of two or three years back which they are unable to show through the 200B to the best advantage. Here is an original idea for remaking those titles to any length at little trouble and cost*



For use in Bell-Howell, Cinecraft, Ensign and Kodak Titlers



For Kodak Cine 8 and Pathescope Titlers

lower part of it. Place the spool of film containing the notched titles in place and run the film through until the first notched title is in position. Focus carefully on a white card in the title card holder and then switch off.

Obtain some extreme contrast gaslight printing paper (glossy or matt)—Azo, 120 size; contrast number 4 or 5 is very suitable. Order the oversize,  $2\frac{1}{2} \times 3$  inch, if possible. Cover the workroom light with a paper bag or, better still, get a regular orange safe-light. Replace the focussing card with one of the sensitised sheets and turn on the projector light. With a new lamp and the rheostat in its brightest position the exposure will be 5 to 7 seconds.

After exposing remove the card and place it in a box. Run the film through to the next title and expose in the same way and so on, until the film is finished. The title cards may then be developed in comfort either by yourself or your dealer. Any regular developer will do but one with a tendency towards blackness and contrast is to be preferred. If you develop the cards yourself,

(Continued on next page)



# Here is a Useful PROJECTOR

By  
DR. R. D. BILLINGS

## SWITCHBOARD

IT has often struck me that the wiring arrangements provided by most of the projector makers could be improved upon. It is true that the method has the merit of simplicity—you plug into any household light adaptor, switch on and there you are; quite fool-proof. But, as the projectionist becomes more experienced, he becomes a little more fastidious and wants a little more. Many rooms have only one lighting point, or one switch and if this is usurped by the projector, there is no light available for re-threading or for illuminating the room if need be.

To overcome these disadvantages, I designed a simple switchboard, which is quite portable and which any handy man can make. A lead is brought into the main lead on the board. This main plug is controlled by a switch and from it are fed the projector and a pilot light.

### Ordinary Bulb

The projector current is controlled by the normal switch on the machine, but the pilot light also has a switch and the operator can, if he wishes, extinguish or put up that source of light at will.

I use an ordinary household bulb over my machine as a pilot, suitably shaded by a reflector, which lights up the whole of the mechanism and nothing else. Although the switchboard was originally designed to fit

in a corner of a projection booth, it can also hang on to the operating side of the projector stand so that, when I give a show at a friend's house, I plug in as described, but I have to carry no more wiring than is provided by the makers, except, of course, a short length to go from board to pilot.

The great advantage I have found from using this switchboard is the facility it affords (1) in threading quickly when changing reels without the necessity of worrying the audience by putting up the lights, and (2) watching the loops. Intermittents do sometimes jib and it is decidedly infra dig. to have to ask somebody to "put on the lights, please" while the film is readjusted.

The wiring is quite simple as the diagram shows. The lampholders and switches are spaced out on a piece of planed deal and holes are drilled through where the wires are to pass. A piece of three-ply backing protects the wires from injury and keeps everything trim.

At the electrician's stores it is possible to buy double and triple adaptors and with these in use in the pilot adaptor, all sorts of permutations and combinations can be obtained in an electrical way, even to

the extent of controlling the lights in the room. A Phillips's "Duo-Savlite" bulb can be used in the room and this is a substitute for the dimming arrangements of the professional cinema.

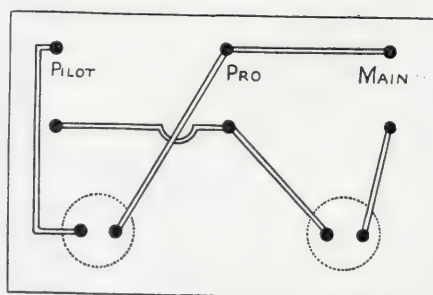
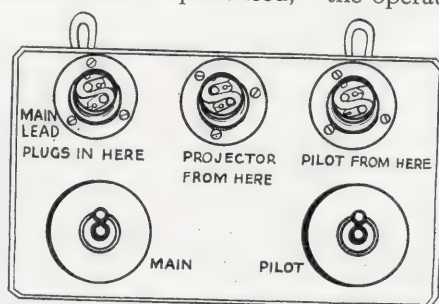


DIAGRAM OF WIRING - viewed from the Back

### Stretching those Notched Titles

(Continued from  
previous page)

leave them wet when finished; if your dealer

has them done you had better wet them before using.

Re-assemble the titler, using the 6BA screws to replace the rivets and line up the camera and lights. Load the camera with positive film. Place the wet title card in position. It will be found that the wet card will lie flat and smooth. There will be no trouble with reflections if the lights are about three inches to the side of the camera. Expose the film for as long as it takes to read it audibly and slowly. The exposure will be about f/8 with the lights (photofloods) each about six inches from the card.

When the film is finished it may be developed either professionally or by yourself. It should not be reversal developed. If positive film is lacking, regular reversal film will give good results, but they will be slightly less contrasty. It must not be reversed but developed as a negative. A harsh or contrasty developer should be used and the film must be given less exposure when "shooting" the cards (about f/11).

When the films are developed and dry it is only necessary to splice them in their proper order. To make this easy, number the title cards on the back as you expose them. Later on, when you film or "shoot" them, make sure they are in numerical order. You will find this method quite simple and fast. The writer has made as many as five hundred titles a week in his spare time and did all his own processing into the bargain.

Still pictures can be copied in the same manner as titles, but a medium contrast paper should be used. Azo 2 or 3 is very suitable. A very neat title effect can be secured in this way. Select the first frame of the scene that is to follow the title and copy it. Dry it and write in black Indian ink on the white spaces of the title the necessary words. When developed and spliced in, the effect will be a title with a still picture background that comes to life when the title is finished. All of us at times find that the last scene in a film, while good (often excellent), may be marred by being too short. Here, then, is an ideal way of lengthening them.



*A simple attic scene (from a professional film) such as can be built by most amateurs. Signs of age and wear and tear (carefully applied) complete the naturalistic effect.*



**T**HERE are various schools of thought in the matter of colours on a set, but plain black, grey and white should be avoided in any case. The two former are absorbent of light and apt to give dull uninteresting results, while white is dangerous. Its key is rather too high for a background and it is prone to give halation.

Most art directors agree with this. The difference of opinion comes from the fact that some advocate painting scenery for panchromatic work in bright natural colours, as they claim it has a happier psychological effect on the actors, while the other school advocates the use of monochrome—shades of one colour or virtually one colour throughout the set. I favour the latter method, which incidentally has proved particularly successful in modern make-up technique and the colours used in modern make-up can form a useful basis on which the art director can experiment in conjunction with the cameraman in discovering a colour for his sets which will give luminous and interesting results on the screen. I have my preferences, but I will not name them here, as other people have different 'pet' colour schemes and in any case the art director will learn much more by carrying out his own experiments than by slavishly following somebody else's opinion. Experiment is three-quarters of the fun of film making, in my opinion.

### *Effect of Lighting*

Even as he starts his set construction in simple manner, so should the art director start his set colouring with simple combinations of just two or three depths of tone only, bearing in mind the effect of the lighting on the scene. He can help the cameraman immeasurably by his choice of tone. For example, a bright incident is best played in a set painted in a high key, while more dramatic incidents can be executed in a set which is not only designed in form to suit them, but is painted in a correspondingly lower key. This enables the cameraman to avoid the horrid device of under-exposing and thus obtaining featureless, empty shadows. Such a result is rarely successful on sub-standard film, partly because the comparatively yellow projection light turns the darks into a muddy mass.

Later on, as his knowledge progresses, the art director can help the cameraman still further by painting in *light effects*. I know one amateur production in which appeared wall lights of the inverted pyramid type which throw a fan of light up the wall. The small effect lights in the lamp holders, while themselves registering effectively on the film, were not powerful enough to throw the fan of light with sufficient strength to be recorded,

## COLOUR *in* FILM SETTINGS

*This is the fourth and last article in the series on designing and constructing sets. Previous articles have dealt with out-door sets, interiors, "scenery in the round," modern settings, everyday settings, matching interiors and exteriors and constructing settings on the unit system.*

By  
**GEORGE H.  
SEWELL, F.A.C.I.**

so the astute art director painted the fan of light on the wall, softening the edges with a spray brush. A simple spray brush suitable for general work of this kind can be obtained from any of the big stores, or one of the air-brush companies will advise you. Shadows under mouldings and projected shadows can also be painted in to help the cameraman with his lighting.

Another use for the spray brush is to destroy the immaculacy of a scene. A place that has been lived in has always been selectively dirtied by the occupants and selectively faded by the light coming in through the windows. A hovel with faultlessly clean walls will obviously look artificial on the screen. The dirt and fading can be sprayed on.

### *Uses of Washable Distemper*

A suitable material for the general painting of a set is any one of the well-known brands of oil-bound water paint, sometimes known as washable distemper. It goes on smoothly, takes well on the paper, dries quickly and evenly and has a semi-matt surface which responds well to proper lighting. Glossy surfaces give rise to unwanted and troublesome reflections.

For spray brush work either the same paint, poster colour or one of the cheaper brands of water colour can be used. It is unwise to use a spray brush to fake the dirt marks on an architectural feature such as the moulding around a door. Such marking is only on the peaks of the moulding, while the spray would go deep into the recesses. Semi-dry paint can be "scumbled" on with

*(Continued on next page)*



# Faking Sets

a brush in such cases. The modern "wood-papers" make excellent materials for wall decoration and have many other applications.

Where ordinary floor coverings are used no problems will arise, except those of persuading the rightful owners to lend them to "those awful cine people." I have successfully aped tiling by cutting up pieces of cork lino and sticking them down on hessian to prevent them being kicked up. Do not stick them direct to the floor or you will waste much bad language when you want to get them up again.

Polished floors can be imitated by staining with permanganate and lightly polishing, by a mixture of brunswick black and turpentine and polishing, or, most expensive but most effective, a mixture of japan black and turpentine, which will give a gloss to the most dilapidated floor.

I have mentioned the uses of canvas and hessian in an earlier article. It is useful to experiment with the hanging properties of cheap materials. If the proper hanging of the right material is duplicated the surfaces can soon be treated by means of paint, sewing, pen-painting and any other method which comes to hand. Crepe paper offers endless possibilities provided it has not to be handled very much during shooting.

Window panes can be made of grey muslin and are better than the real thing or celluloid imitations because there is no trouble from reflections, while at the same time the muslin lowers the tone and details of objects behind it in the most natural manner.

(Continuing  
"COLOUR IN FILM  
SETTINGS" from  
previous page.)

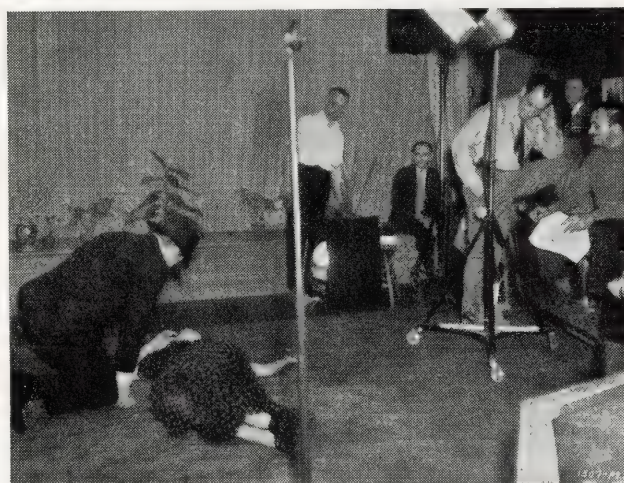


These two very simple sets from the film "Crime Without Passion," show that settings can be very effective without being ornate. In one case curtains only are used.

Crumpled up paper and paste and paint, hessian fixed on wire lattice with glue and then treated with plaster and cement, plaster casts taken from gelatine moulds of natural objects like brickwork or bundles of books or architectural details, carved beaver board and a thousand and one other materials can be used to give naturalism to the *etceteras* on the set. On no account use natural things like flowers and vegetables, which

will fade and die in the studio atmosphere. Artificial ones can always be purchased or contrived.

And remember, finally, that simplicity properly controlled and used is infinitely preferable to vulgar ostentation and crowding. Besides, there are other things to remember when you have to re-dress the set for that re-take.



## Photographing Mystery Films

FOR sheer, unadulterated joy in the life of a cameraman there is nothing more satisfying than the shooting of a mystery play, says Peverell Marley, who has just reached the height of his glory in photographing "Bulldog Drummond Strikes Back," Ronald Colman's latest picture. "The cameraman becomes a member of the cast of actors when a mystery play is filmed," says Marley, "for the dramatic effect on the audience is the result of his skill just as much as that of the playwright, the cast or the director. Photography does more to intensify the play's grip on the spectator in this type of picture than any other type. Shadowed movements, the sudden changes from dark to light and vice versa, are dramatic devices which derive their effectiveness from the skill of the man who controls the camera.

"There are a hundred different things you can do

in playing with your lights and the temptation to exaggerate at such a time is great. But you must be careful to keep your light effects subtle so they do not detract from the human cast of actors, also so that their mechanics do not become conscious to the audience.

"Individual lighting is more pronounced in a mystery play, too. In most types of picture you concentrate on the two leading romantic characters as a rule. In 'Bulldog Drummond Strikes Back,' however, each character must have distinctive lighting, for contrast. Ronald Colman takes one type of lighting, Loretta Young another, Warner Oland as the menace must be specially lighted regardless of other players in the scene and quite another sort of illumination is required for Una Merkel and Charles Butterworth, who play comedy roles."



## The TRUTH about

FOR some time past there have been insistent rumours that stringent restrictions were to be placed on the exhibition of sub-standard films. Until now we have avoided any reference to these rumours in *Amateur Cine World*, for it is not our policy to give publicity to scares and gossip. We do so now first, because a report has been published in a trade organ that Parliament is to be asked to overhaul the Cinematograph Act, 1909, insofar as it concerns non-flam film and second, because we are able to reveal that these rumours are rumours and have no foundation in fact. No new regulations are to be submitted for Parliament's sanction.

The trouble is that the Act of 1909 does not define non-flam film and there are interested parties who would like the Government to rectify this omission and bring sub-standard stock under the same or similar restrictions that operate for highly-inflammable standard stock. The amateur cine trade which is most directly affected by these proposals has not been approached in any way. It has, in fact, been ignored.

### Concerning "Menaces"

Those responsible for the proposals are engaged in the professional film trade and, as Mr. W. E. Chadwick, the very able secretary of the Institute of Amateur Cinematographers, states in the letter we publish below, they make them because they take exception to the free shows given for educational and other purposes. This, however, is not all. Amateur cine clubs as well as educational bodies are the subject of their disfavour. Film shows given by clubs they regard as a "menace."

Club members will no doubt be surprised and not a little gratified to learn that their projection nights are regarded as constituting menacing competition to their local cinema. In the same way, no doubt, amateur dramatic sections are a menace to the professional theatre. This objection seems so ridiculous that one is justified in doubting that it could be advanced with any seriousness. But that certain exhibitors do actually think this way is proved by the fact that the Cinematograph Exhibitors' Association recently passed a resolution to the effect that it was undesirable that entertainment films should be reduced to 16mm. since the availability of such films constituted a menace to the professional cinema. That word "menace" is in danger of being overworked.

The amateur cinematographer is,

# THE NON-FLAM FILM SCARE

*There have been rumours that sub-standard film was to be brought under the same restrictions as highly-inflammable standard film. "Amateur Cine World" is able to state that there is no truth in those rumours.*

generally speaking, a good friend of the commercial cinema. He will be the first to admit that he owes it much, but what he cannot admit is that his activities in pursuit of his hobby are in any way detrimental to the financial interests of the gentleman who runs the palatial cinema round the corner. However, there is no need to expatiate further on this theme for the only fact in this bundle of rumour is the regrettable one that certain exhibitors take exception to the exhibition of sub-standard films. We can but hope that they will take up a more reasonable attitude and assure readers that, as the letter from the Secretary of the I.A.C. points out (and as we have ourselves ascertained), they have nothing to fear.

*To the Editor,  
"Amateur Cine World."*

Sir,—The attention of my Council has been drawn to a report regarding the revision of the Cinematograph Act of 1909, which suggests the possibility of sub-standard film being brought "virtually under the same restrictions as standard film." We have made enquiries of the Home Office and are informed that this is quite incorrect and that new regulations are not, as was stated, awaiting the Home Secretary's signature. It is well known

that some revision of the Cinematograph Act, 1909, is contemplated and last January this Institute brought to both official and public notice the toy cinema danger, that action might be taken to prohibit the sale of toy projectors for use with the 35mm. highly inflammable professional film. Sub-standard film of  
(Continued on page 427)



*One of the Sphinxes that guard Cleopatra's Needle on the Embankment, a striking night study. With no people about a shot like this could be taken at half-speed*



# Making an INDOOR FILM of CHRISTMAS

COMPARATIVELY few amateurs use their cine cameras during the festive season and yet it is the one period when opportunities abound for delightful homely shots which may easily be worked up into a natural sequence. There are so many ways in which the subject of Christmas may be treated and, without making a play or a comedy of it, a homely interest film with delicious touches of humour may be secured with a very little forethought and without expensive preparations.

The lighting equipment? Provided you have several electric "points" or a small number of portable extensions from a given "point" you will be able to make excellent pictures with a few of the new Osram "Photoflood" lamps which cost but 4/- each. For an extra 6/- you can obtain a portable stand fitted with reflector and nine feet of flex (the "Kodaflector"), three or four of which, fitted with "Photofloods," will form an ideal mobile lighting equipment. If you are prepared to spend rather more on the "lights" there are the Nitraphot and similar types of high-power flood lamps.

For the rest almost any cine camera will cope with the work provided highly sensitive panchromatic film is used and this is available in both 9.5mm. and 16mm. gauges. True, if you are equipped with an  $f/1.9$  or  $f/1.5$  lens your scope will be wider, or, alternatively, you may work with a smaller number of lamps; but an  $f/3.5$  maximum will give a very good account of itself with the equipment suggested.

## Indoors

Having decided that we ought to make a Christmas film, how shall we set about it? I am assuming that our film is to deal with Christmas indoors, with all its jolly associations. Our climate seldom obliges with "Christmas weather" at Christmas: the fascinating cameos of snow and ice are usually to be found only on Christmas cards. Of course, there is Christmas shopping, with its typical crowds, seasonable window displays and the like; and there is no reason why these should not be worked into your film. Shots outdoors will depend upon local conditions and I propose to concentrate on the home and fireside.

*With an  $f/3.5$  lens and the simple lighting equipment described below you can make a most effective "personal" playlet of the family at Christmas. Attractive ideas for the scenario are also given.*

By  
HAROLD B.  
ABBOTT

The first essential is to think out beforehand what you intend to film and how to film it. It is almost an axiom that a satisfactory film cannot be made extempore. At the height of festivities the mind is too occupied with matters of the moment to evolve a satisfactory scheme for a film. A little quiet concentration beforehand will go a long way toward achieving a satisfactory and smoothly flowing sequence.

Instead of writing a scenario which reads very nice, but which half of my readers might not be able to carry out, I propose to outline a few main ideas, with suggestions of treatment, so that readers may select those which are within their scope and use them as foundation stones for their production.

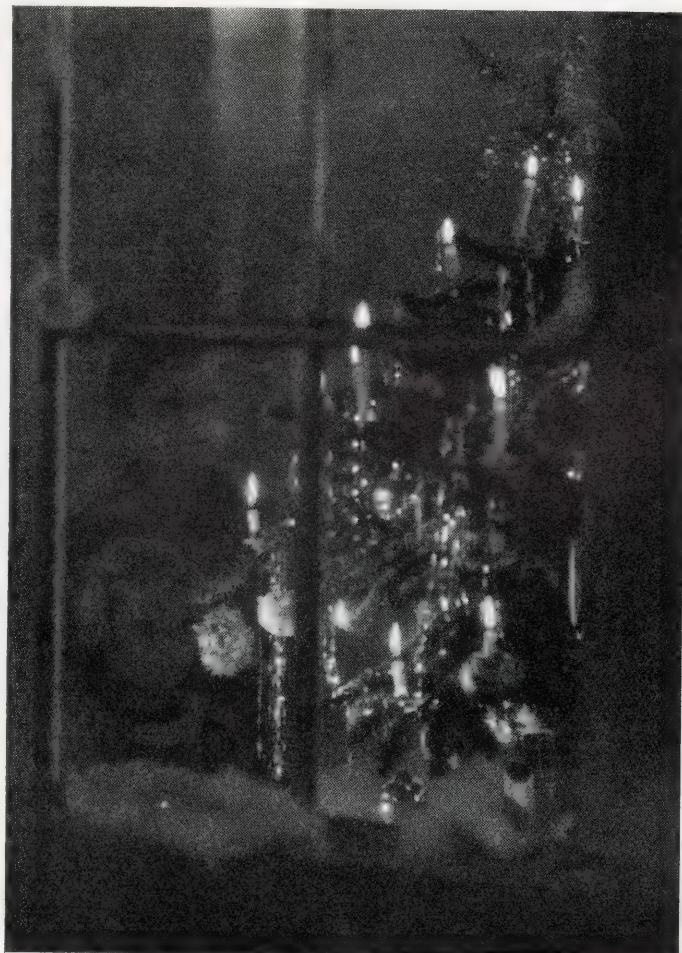
What are the main ideas which come to mind in connection with Christmas? They may be tabulated somewhat as follows:—

EARLY PREPARATIONS—  
Mixing puddings, making cakes, etc.; making paper chains (a chance to get the children in this part); shopping (if you are going to include outdoor shots).

LAST PREPARATIONS—  
Preparing the turkey; hanging the holly, mistletoe, decorations, etc.; making jellies and sweetmeats.

CHRISTMAS EVE—  
Arrival of Christmas cards, presents, replies to invitations, etc.; delighted expectancy of children; carols; arrival of "staying" guests; acting Father Christmas.

*Here is a delightful, out-of-the-ordinary shot that should give you ideas for your Christmas film. It pays to seek out unusual angles, provided you don't overdo them.*





# Filming XMAS!

(Continued from  
opposite page)

**CHRISTMAS DAY**—Children examining the "stocking"; cooking the turkey, etc.; Christmas dinner; children playing with their presents; local guests arrive; evening yarns and pastimes.

**BOXING DAY**—"Christmas boxes"; slightly depleted dinner table, with turkey "looking a bit sick"; more local guests; tea and crackers; evening amusements and excitement.

**DECEMBER 27th**—The aftermath. Departure of "staying" guests; clearing up the mess; lunch, comprising "left-overs" and turkey looking a perfect wreck; Ma and Pa, slightly relieved, enjoying an after-lunch siesta while children play with their new toys.

There we have the raw material: we will now consider some of the items and the method of treating them. For instance: Christmas Eve. The arrival of Christmas cards is a simple shot of the door ("cut" just above the letter-box) and door mat, taken from the hall. The lighting may be either direct from the front or from the top. Three or four letters are pushed through the letter-box by an assistant outside and after a lapse of a few seconds a child or any member of the family comes and picks them up from the mat.

If it is desired to intersperse two or three shots of this between other shots, to indicate a succession of cards and letters, it is advisable to vary the number of letters pushed through each time so that it will not appear that the same shot is being repeated. A change of angle may also be adopted as, for instance, a semi close-up of the door mat from an angle of 45 degrees above, showing only sufficient of the door to identify it and the letters falling on to the mat. Anticipation of guests who will appear later may be imparted by a close-up of a letter being opened and then a "title" of part of the letter showing such words as "and shall arrive during the afternoon of Christmas Eve—Love, Uncle Tom."

## A Father Christmas Sequence

Let us now consider a little sequence on the subject of impersonating Father Christmas. Father is sitting in his armchair reading a book or, if preferred, he may be on a pair of steps trying to fix the decorations—this gives scope for a little humour; child, obviously excited, enters in night attire, kisses him goodnight and retires. The next shot is of the stairs, taken, if possible, at right angles in such a way that the child's feet can be followed "in close-up" as they mount the stairs. If it is not possible to get sideways on to the stairs they will have to be taken end-on and including the lowest tread. In this case the camera should be fixed at the required angle and *not* tilted as the child moves upwards. After about two seconds exposure on the empty stairs let the child enter the scene and slowly mount the stairs, the feet ultimately disappearing at the top of the picture.

A time lapse has now to be indicated and a simple, though not very original way of doing this would be to show a close-up of a clock face and to turn the hands rapidly to cover a period of, say two hours. If you have more film to spare you may, of course, indicate the passing of time by picturing different stages of father's



*Get plenty of close-ups into your Christmas film. It will provide you with an admirable opportunity of getting pictures of your family at their gayest and homeliest.*

task, or by other means. In any case you must allow the child time to be safely asleep before father starts to act Santa Claus.

Now you have to decide if the film will be shown to children whom you do not wish to disillusion about the genuineness of Santa Claus. If so, father must be "dressed up" otherwise he will be just father—tired and a shade irritable.

Abandoning his job, his book or his supper (whichever you choose and assuming the fancy dress is not adopted) father gathers up the packages which have been carefully hidden—so carefully, if you like, that a certain amount of humour may be introduced in the search for them—and, in his stockinged feet, carefully creeps up the stairs.

Halfway up he drops a heavy package—flash back to mother in the sitting-room; she jumps as though she had been shot—father curses and then stands in suspense, wondering if he has wakened the child. Reclaims the dropped package—and drops more, if you fancy it—and eventually creeps into child's bedroom. Remember, he is in his stockinged feet and you can do wonders with close-ups of his feet coming into severe contact with the bed-post or small and painfully shaped toys carelessly left on the floor. Follow, of course, with close-ups of his face.

Well, you've got the idea and it is unnecessary for me to elaborate the details further; but I may mention

(Continued on page 427)



# READERS' FILMS

Reviewed by "AMATEUR

## Bolton Cine Competition

THE confidence which our readers have in the opinions of our film critics was demonstrated by the fact that the Bolton Amateur Cine Society requested that our critics should examine and judge their own film competition. The competition produced an entry of four 16mm. films and one 9.5mm. film and generally speaking, the standard was pleasantly high. That one society should produce five full length films for such a purpose is real evidence of the activity of its members.

The prize was awarded to the 9.5mm. entry, "The Water Cycle," by F. W. Allen. The film was beautifully photographed, excellently conceived, the photographic angles showed imagination and appreciation of cinematic composition and the editing, while not faultless, was intelligent and impressive.

There have been many films about water, but mostly they have contented themselves with the purely pictorial aspect of the subject. Here we have a film which sets out to tell us what a tremendous part water plays in every moment of our lives. A drought brings this home very forcibly to us and the film shows parched reservoirs and the attempts of animals and birds to find a relief from their thirst. Then we run the whole gamut of water's usefulness: in the kitchen, in the bathroom, drinking, bathing, industry, the steam which drives our

## CINE WORLD" CRITICS

Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address. Films submitted will be returned to their owners within seven days.

trains and ships and that which rises as the flames are quenched at a fire. We see water as one of the "materials" of the great artist, clouds, placid lakes with trees reflected in their depths, waterfalls, water as an irresistible sculptor and connected with it all there is depicted a cycle of evaporation, storage as clouds, precipitation in the form of rain, storage in rivers and reservoirs, the flowing of sewage and the waste from factories and habitations and again evaporation when the pure water travels up again into the clouds.

### Prosaic Subject Skilfully Handled

Another film of merit submitted for the competition was G. H. F. Higginson's "Beauty Spots of North Wales," but here and there the author fell from grace with inferior photography and unimaginative composition. In our opinion the title might have been better, because with one solitary exception the whole of the film consisted of pictures of waterfalls. Mr. Higginson might have won a second prize but for the fact that his subject was beautiful in itself and therefore to a certain extent "ready-made," whereas G. N. Booth, in "Giant Tanks for Fairy Soap," made a film of equal interest and of almost equal beauty in some places when dealing with a subject infinitely more prosaic in character.

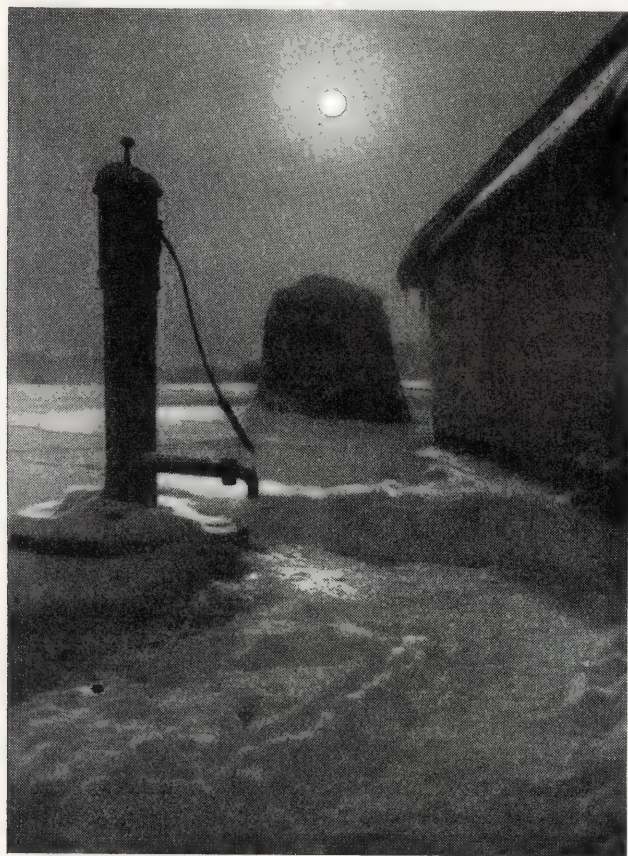
This film merely dealt with the transport of a colossal tank from the factory in which it was made to the factory in which it was to be used. Perhaps there was a little too much of the transport of this monster over the roads, but in judging it one had to bear in mind that the film was probably made to evolve this operation. Nevertheless, Mr. Booth almost always has something of interest to say in his shots and the man who sees this film can definitely learn a number of new and interesting facts about the operation which is carried out, while here and there by selection of angle and inclusion of foreground details he has produced shots which are a joy in themselves alone, apart from their relationship to the whole reel.

### Holiday Cruise Pictures

"Southward Ho for Sunshine," by T. Booth, and "Costa del Sol," by C. W. and R. M. Roberts, are both holiday cruise pictures, but the latter is not in the same class of accomplishment as the former. "Southward Ho for Sunshine" gives one the feeling of having been much more carefully planned than the other reel, or perhaps it is that the author has a much more trained eye for what is cinematic. One surprising fault of the film is an error in a professionally-made title, but some blame attaches to the author for allowing this to pass.

We did not agree with one of the methods used by the author. The

*The mystery of night and soft shadows on the snow . . . thanks to filters which will transmute broad daylight into evening.*





# Our CRITICS Advise on Amateurs' Films

usual method of editing such a film is to keep it in chronological sequence, a method which has much to commend it. We know that it is always desirable to be fresh in one's ideas, but in the present film the author has abandoned the chronological idea and rather bewilderingly mixed his geography in an attempt to link the ideas with such things as washing methods in various countries. Had the device succeeded it would have been very attractive, but he has not quite managed to achieve his aim.

In "Costa del Sol" we find a large number of very wordy titles. This is always undesirable as it holds up the action of a film and every effort should be made to keep titles as concise as possible. Some shots in Southampton were very attractive. The chief faults with this picture were the inclusion of a large number of dull long shots, an insufficiency of close-ups and of pictures of people and animals, an unsteady camera, variation in exposure and the failure to cut out the flashes at the beginnings of the titles. Some of the commercial title-makers have a distressing habit of starting the camera while the card is still being placed in position, with a result that the title is in movement at the beginning. This practice does not really matter so long as the first two or three frames are cut off.

As a general comment on the 16mm. film, which was a mixture of both negative-positive and reversal, we were not impressed with the standard of photographic quality. We saw hundreds of feet of film in which there was not a single rich shadow tone and we are not certain that the authors of the films were entirely responsible for this state of affairs.

## OUR HOLIDAYS IN ERIN. By PETER JOHNSON. 9.5mm.

This film is a sort of family-cum-scenic reel. It opens with a trick main title which sprouts shamrocks and is tinted green in quite an effective manner. 'The End' is accorded the same treatment. But the stuff in between is not quite so commendable. The exposure is quite erratic and an exposure meter is definitely needed. There is also the old trouble of the restless camera. For example, in one shot the camera first pans l. to r., then r. to l., then l. to r. on exactly the same scene.

Again, the continuity seems somewhat mixed. Early in the film we are shown in quick succession streets, docks and the zoo, with no pictorial link and without titles to make the transition smooth. In fact, the whole film bears the marks of being not so much a film as a sort of 'album' of individual shots.



*A pleasingly composed picture with the necessary foreground interest built up on a pattern of straight lines.*

A good attempt has been made to knit the thing into a film, but you cannot succeed in the absence of proper material. One part of the film has been livened up with double-exposed

titles, but the scenes in the background have been normally exposed and the words under-exposed, with the result that they are practically invisible. One should not try tricks like this before having found out about the elementary matter of exposure.

There is a 'Bowls' series showing a tournament. We found it rather boring. For one thing there was a complete absence of close-ups of the woods and jacks. All we saw was a lot of uninteresting middle-aged men in the middle distance, kneeling down, waving the right arm and then getting up and dancing around or running down the green. The exposures in the North Wales and subsequent sections of the film were again erratic.

## CRUISE VIEWS. By OLDSWINFORD PICTURES. 9.5mm.

This short film was taken with a hand-turned Pathé camera; the jerkiness of most of the shots is therefore

(Continued on next page)



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to some extent excusable, but what cannot so easily be forgiven is the fact that this jerkiness is not always due to hand-cranking but to hose-piping. The dizzy effect produced by the wandering, unsteady camera is still further accentuated by the shortness of most of the shots—admittedly an unusual fault.

This film was patently unplanned and suffers because of it. A good deal of it is over-exposed and the background to the titles (some of which run off the screen) is too light. The wipes, too, are rather shoddy. "Cruise



Views" also shows some deficiencies in the editing, a few of the sequences being quite unrelated to each other, there being no attempt—or no obvious attempt, anyway—to link them up by titling or juggling with their positions. In the deck scenes, for instance, there is a shot of a man with his back to the camera doing something—but what that something is we none of us could guess. A snappy title might have justified its inclusion.

*When the countryside is really in winter's grip a new world of wonderful patterns and light effects awaits the attention of the cine amateur*

There are some very interesting shots of bull fighting at Ceuta (the kill is not shown: commendable restraint!) and a really beautiful shot of the Thames at Tower Bridge. We suspect that this last was put in afterwards. There is certainly movement all the time—of subject as well as of camera, but the author needs to plan more. He has got the right idea.

## READERS' FILMS

### ADVICE ON PERSONAL MOVIE-MAKING

*(Continued from previous page)*

#### SESTRIERES. By M. L. SUMMERFIELD, I.A.C.

9.5mm.

A film like this is the finest advertisement that could be conceived for a place like this. "Sestrières," as the author describes it, means snow, scenery, sunshine and ski-ing and the film depicts all the pleasures of one happy day at this pleasant place. The author has obtained every ounce of effect from beautiful compositions of trees and snow and figures, while in the morning and evening he has drawn patterns with the long, low shadows.

We see dawn breaking and as the party goes up in the funicular (an excellent piece of cutting) the whole district opens to our view and we see the two characteristic tubular-like hotels standing in the midst of wide spaces and towering mountains. Then there is the run down and the amusing antics of the kindergarten class among the would-be ski-runners. A great deal of fun is also extracted from a lunch in which various members of the party handle unfamiliar food. The restraint here is to be commended, as also the excellent close-ups which are really close-ups.

The author, who used Pathe P.S.P.F. and Pathe R.O.F. film made excellent use of filters. Perhaps the most impressive shot which he obtained in this way shows the end of the day with a dark sky and the buildings illuminated by the last rays of the dying sun, but in the earlier shots during the day he has managed to obtain an excellent balance of exposure—the sky has its tone, the snow, instead of being a blank white space, is modelled delicately, while the figures are not the usual unpleasant black specks but have form and tone. An excellent film, Mr. Summerfield.

#### CLOUDS OVER SCOTLAND. By D. QUINN.

16mm.

The title of this film is rather unfortunate because the clouds were not very much in evidence. We had pictures of Loch Lomond, of trains, hills, streams, woodlands, waterfalls, villages, but very few clouds, while throughout the film the photography, while fairly good, was not of a sufficiently high standard to be worthy of such a noble subject as the author attempted. An interesting aspect of the film was the inclusion of a Dufaycolor sequence. We think that the author could improve this film very much by drastic editing.

We would, however, give him unstinted praise for his shots of Edinburgh. Most of us who view these films have seen very many pictures of Princes Street until we almost know what to expect on the screen. Mr. Quinn gave us hardly a single one of these expected and hackneyed shots.

#### CORNWALL'S COAST. By A. G. NORRIS.

16mm.

An amateur film that is as good as a professional one—and better. As good in conception, in photography, in composition. Better because it is free from the 'sentimentality' which the professional generally feels it necessary to impart even to the documentary film. Mr. Norris has given us sincerity, restraint, a true expression of his truly artistic nature.



# Reviewed by AMATEUR CINE WORLD Critics

We know that the subject is what is known as 'ready-made'—indeed it is so good that most records of it that we see are extremely hackneyed. The two Looes, Polperro, St. Ives . . . Who has not seen pictures of these? But here we have not just pictures but a real expression of the spirit of the places.

Strangest of all, there is almost an entire absence of human beings, except as unimportant incidentals, yet the film has humanity and with the exception of perhaps four shots every scene has movement in it, movement of the right kind. As vivid examples we remember two scenes. One is a quaint alleyway, with its narrow awkward angles, basking in the sunshine. For a moment there is not a movement and then, right at the other end the figure of a small white dog slinks quietly by. The other is a picture of Polperro with a solitary gull winging its way in a curve which completes a perfect piece of composition.

The author is very fond of gulls and perhaps we have just a little too much of them, but there are two delicious close-ups of a very perky looking bird paddling in limpid water.

The author makes good use of foreground objects. These are chosen with great care so that while framing the scene they also form part of it. For example, there is one excellent shot of a harbour and in the right fore-

ground, stretching from top to bottom of the screen, stands a man with his back to the camera and his hands behind his back. Words cannot describe the forcefulness of that figure.

We have two chief criticisms. One is important, the other less so. The first is that the film ends too abruptly. It suddenly ceases to be, as a light ceases to be when the switch is turned. In this sense the film lacks form.

The other criticism refers to a title and a sequence. We are told in a title the name of an Inn (The Jolly Sailor) and that it is 500 years old. Then we see the name-board of the Inn, then a long shot. This is what might be described as pictorial tautology. Why tell us in words what the next picture also tells—the name of the Inn? We suggest that the title be amended to "A 500-year-old Smugglers' Inn" and leave the name-board shot to tell the audience the name.

Naturally we have awarded Mr. Norris an *Amateur Cine World* leader for his excellent production. We look forward to seeing some more of his work.

**SOUTHERN IDYLL.** By J. VERSTER. 16mm.

This is an impressionistic interpretation of the poem, "Vagabond's House," which appears verse by verse as titles to the film. These titles are faded in and out and in some cases the backgrounds drawn, which is quite satisfactory. But in those cases where a natural background is used the lettering appears to move in the most irritating manner. Careful examination showed that it was not the lettering but the backgrounds which

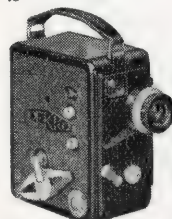
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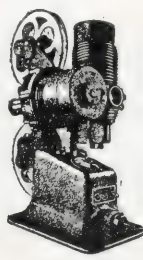
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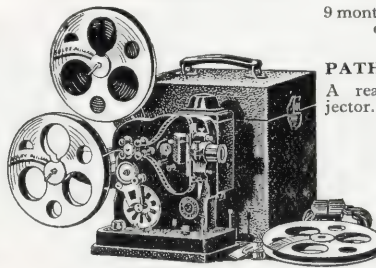
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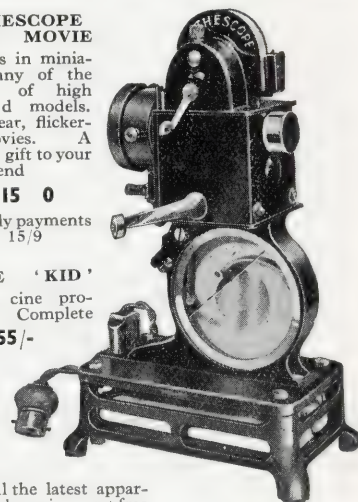
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# Here are HINTS on MAKING PERSONAL FILMS

(Continued from previous page)

moved. They had been shot with a hand-held camera. Verb. sap.

The opening shot is sheer loveliness and shows a young man walking down between an avenue of semi-tropical trees towards a sunlit beach. The photography here is impeccable, as it is in about 75 per cent. of the film, but there are some strangely bad sequences and a mixture of stocks apparently.

We admire this film as an earnest attempt to do something dignified and worth while. But unfortunately the attempt at dignity has often degenerated into monotony from undue length and repetition of such shots as a hut on a beach and waves rolling on to the shore.

In the middle of the film the style of title suddenly changes without apparent reason. A little later we see the 'friends who can sit and chat' in a welter of halation caused by a combination of over-exposure and shooting against the light. This shows up all the more the succeeding shots which consist of under-exposed silhouettes of tree branches framing a distant beach scene.

Then we come to a whole series of tinted shots with black and white titles. Please, Mr. Author, tint those titles the same as the shots which follow them. It is a convention, but a convention with some sound hard sense behind it. And try to make the tinting a little more even than some of the light blue tinting in the film. Also, here and there among your tinted sequences

are some distressing white flashes in splices. Do those splices again and lose the flashes, please.

One of the titles in the film refers to 'singing boys and sobbing guitars' and mentally prepares you for something romantic. It is followed by four white girls in prosaic practice rig dancing chorus-girl type of dancing, which is absolutely alien to the spirit of the film. We know, from "Mr. Henpeck" (reviewed last month) that those girls can do more suitable dancing than this. Why not make this sequence again?

The shots of a man and a dog on rocks are excellent and so is the final shot in which a long verse on black dissolves in a water scene of great beauty. But 'The End' seems to have been borrowed from some other production. It does not belong to this film. The style is wrong. In spite of these strictures this is a worthy effort and a creditable result and we have awarded an *Amateur Cine World* leader.

## "GLIMPSES OF A DELIGHTFUL HOLIDAY." By H. A. KIRBY. 9.5mm.

This, we understand from the author, is a first attempt and we congratulate him on winning an *Amateur Cine World* leader. There is no doubt that some people have an inherent cinematic sense and Mr. Kirby is one of these fortunate ones. The film opens in a snappy fashion and although we are shown the usual shots of the departure in the train, the arrival at the destination station and a picture of the party, the treatment is unhackneyed.

The delightful holiday which is depicted takes place at a camp at Corton Hayling. Every aspect of the happy communal life is shown and after seeing the film we all felt a desire to visit the place. This was due to the fact that each of the subjects was dealt with in an interesting manner and that while we were shown enough of it we were not shown too much. The photography was not faultless, there being a fair amount of halation and over-exposure in some parts, but nevertheless for a beginner this film is an excellent effort.

## BRITON FERRY TO LONDONERRY AND BACK ON BOARD S.S. DRAGOON, 1932. By BM/GDAC. 9.5mm.

This is a fairly ordinary travel film, which probably brings much satisfaction to the maker and his relations, but conveys comparatively little of the places visited to the stranger. There is a paucity of close-ups and the photography varies in character, there being both under and over-exposure. The author has ingeniously cut into the middle of the film a portion of a library reel on Rouen and the processing and quality of this are noticeably better than the processing and quality of the films which he has shot himself. Also, the professional technique of close-ups and shots with a comparatively steady camera should act as an object lesson to the author as compared with his own work.

Just mud, yet this pleasing shot shows that even such an unlikely, very ordinary subject as this can be worth capturing in a film if it is viewed imaginatively. New angles on familiar subjects often give them a surprising novelty





# Amateur CINE CLUB FILMS

We invite amateur cine societies to send us their productions for review in these columns. An animated leader will be awarded for films that reach a certain standard of merit. We suggest that before planning their next film, societies send us their latest productions for criticism. We may be able to give them useful hints that they can put into effect in their next photoplay.

## AUNTIE. By THE BLACKHEATH FILM CLUB. 9.5mm.

This is the story of a poor relation who, scorned by the rest of the family because of her poverty, takes refuge in entering crossword competitions and most of the film consists of her day-dreams as to what would happen if she won £2,500, which is offered for a crossword in her morning paper. The transition from reality to the dream is accomplished rather effectively by a smoke dissolve carried out on lines suggested in an earlier issue of *Amateur Cine World*. Some wipes which are introduced in other parts of the film are not so satisfactory as the joins are masked by waterproof ink which has cracked in drying and looks somewhat untidy on the screen.

The dream sequence, after showing the winning of the prize and the usual reporters' and photographers' interview (amusing, this) shows Auntie depositing her money in the bank and then, with some of the cash which she has obtained, doing a very thorough shopping



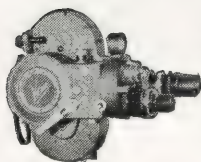
"Auntie" gets married on the cruise she takes after winning a big cross-word puzzle prize. A still from the Blackheath F.C. film reviewed here.

tour, ending up with a beauty treatment and the purchase of a steamer cruise ticket.

The scenes of the departure of the ship are quite well done and then with break-neck speed Auntie meets a man at a fancy dress dance on board, is married on the ship, comes back home to a Park Lane flat, invites the

(Continued on next page)

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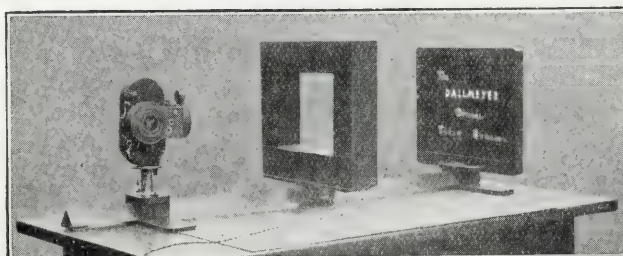
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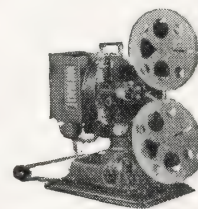
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# Amateur FILM PLAYS

REVIEWED BY "AMATEUR  
CINE WORLD" CRITICS

(Continued from  
previous page)

family to a dinner and crows over them in general, but alas, the husband is an adventurer and when the money is all gone he leaves her. She is refused re-admission to the old home by the family, sinks to poverty and hunger, steals a woman's market basket of food and in the resultant chase is killed in a motor accident. The exhaust of the overturned motor car forms another smoke dissolve back into reality.

This film is much better than many amateur plays we have seen, but it suffers from lack of development of character and situation. The trouble is that the authors have tried to do in two reels what would provide sufficient material for eight reels in a professional film.

On the photographic side the cameraman has done a really workmanlike job and the dissolves (above referred to) and technical tricks were well carried out. The exposures were fairly consistent, but we feel a little more imagination might have been used in the lighting, using brilliant, glittering lighting for the happier moments and more subdued (but not under-exposed) effects for the dramatic moments.

The settings were mostly real places and their solidity gave a feeling of actuality to the shots. Here again, however, some of the "etceteras" could have been dispensed with, while the cameraman should be careful when lining up to see that background incidentals do not become mixed with the features of his principal characters.

Differential lighting can do much to give such characters plasticity and roundness.

We have awarded an *Amateur Cine World* leader and hope to see more productions from this group.

**IT PAYS TO  
NATURALISE.** By  
SEALL FILM SOCIETY.  
9.5mm.

This film was submitted together with the trailer which is issued to advertise the film. In our opinion the trailer fails in its purpose as although it would be of interest to people who knew the persons concerned in the film, there is little in it to make strangers want to see the picture. For example there are long footages of people walking up and down and this means nothing to a prospective audience.

On the other hand, the makers have, to a certain degree, captured that sense of breathless urgency and

mystery that characterises the professional trailer and, like so many professional trailers, the promise it gives is hardly borne out in the film. Had some of the quick cutting used in the trailer been carried out—to a less degree, of course—in the film itself, "It Pays to Naturalise" might have got over as an exciting production. As it is, it is too slow and this is particularly fatal when it is borne in mind that there is not enough footage in the film to make the characters anything but unreal puppets.

The film is a talkie recorded on Permarac, but was submitted without the sound accompaniment. We were rather disappointed in the settings. Everybody concerned, including the owners of the diamonds which form the basis of the plot, and the police who arrive to investigate various troubles, seem to live in one communal workhouse judging from the type of walls which we saw. And when one sees two burly detectives struggling hard to force their way through a light three-ply door, the situation turns from the dramatic to the near-farcical.

One young gentleman is supposed to be a keen naturalist and he dashes up to the side of a stream, snaps open a roll film camera with much ado and takes a picture at an angle which would have yielded him nothing but a reflection of the sky on the surface of the water. We are led to suppose that he is taking a shoal of fish, but his bustling actions would have scared away any self-respecting fish.

"It Pays to Naturalise" is bustling, slapdash melodrama. It has the merit of action and the players are quite competent but are unable to give us any evidence of any particular ability they may have because the shortness of the film precludes any real attempt at establishing character. The film certainly moves and there is some pleasing camera-work.

I must thank you very much for the specimen copy of *AMATEUR CINE WORLD* which you sent me as requested. I am so pleased with the magazine that I have ordered a year's subscription through my dealer.

ALBERT J. YOUNG.  
Port of Spain, Trinidad, B.W.I.

Snow can change quite an ordinary, familiar landscape into something rich and strange. If we do get some snow this Xmas, take a few scenic shots. You should be able to work them into a cine magazine, for example, contrasting a particular spot in summer and winter.





## PROFESSIONAL FILMS

THE film industry looks forward to the month of December with almost that same kind of optimism with which seaside hotel proprietors save for August, for the dark evenings and inhospitable atmosphere give this month the ticket selling challenge cup. In summertime, when good films are as rare as oysters I have commented on the lack of them, so that now winter is definitely here I must, in all fairness, chronicle the abundance of films of value and quality.

The December films cost over two and a half million pounds to make; they will draw very many times that amount of money into the box-offices of the cinemas of the world. Half a hundred full length motion pictures represent a materialisation of the hopes and ideals of a multitude of workers in the industry; ambitions have been fulfilled and frustrated; hopes realised and dashed to the ground.

### *This Motion Picture Machine*

Many have found promise of a brilliant future because of their infinitesimal contribution toward the work of producing next December's films; others have worked and striven just as hard, yet must start again. Professionals know more bitter failure than the amateur. Each film is a human effort demanding the best work of the experienced director, scenarist or actor, who know the ropes, as much as of the young adventurer who has to feel his way.

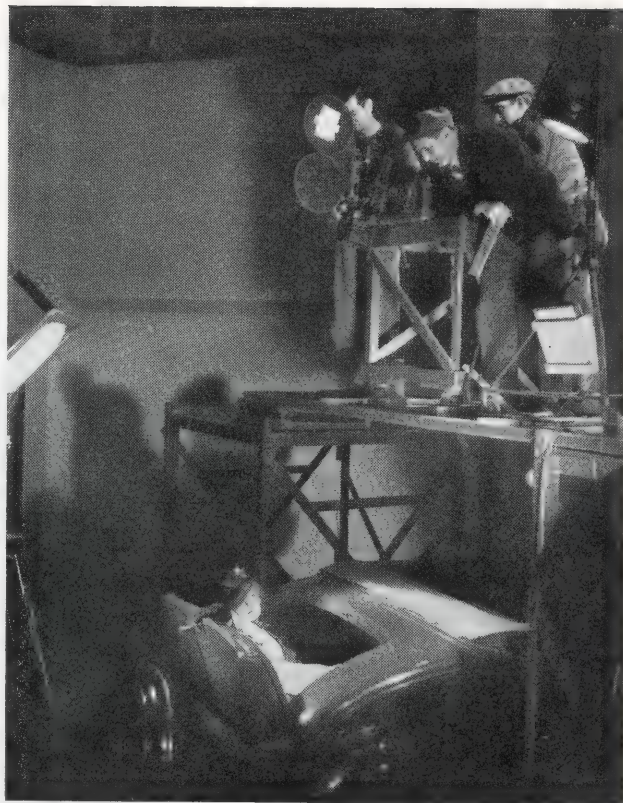
We could learn much by studying the work of any one alone of the human parts in this motion picture machine. How much can we learn by surveying fifty completed films? A little from this film, a little from that is all I, at least, can hope to cover.

Shall we talk about treatment, sets, acting, photography, or what? Let us see what topic the films themselves suggest. *Treasure Island* spells adventure, motion; *The Barretts of Wimpole Street* the opposite in every respect. The film must tell its story in motion pictures. The full value of the cinema can only be obtained if the property of cinematic motion is used. *Treasure Island* presents a series of pictorial adventures . . . continual change of action and of scene. That is why Stevenson's story has made such a good film.

### *The Barretts of Wimpole Street*

*The Barretts of Wimpole Street*, on the other hand, is staged entirely in one room. Hardly less action could be conceived. The film alternates between excess of talk—a bad sign—and over acting—still worse—and apart from two pure cinematic sequences that come like a refreshing sea breeze into an over-stuffy room, *The Barretts of Wimpole Street* can hardly be termed a film. When you see it, notice how, consciously or unconsciously, you are tremendously pleased with the park sequence. Short, sweet, yet meaning so infinitely much to the picture. It breaks the terrible sick-room monotony that seems doomed to haunt us till the final fade-out.

The national critics, practically to a man, with their eternal originality and abundance of wit, gave the acting honours of the film to "Flush," Elizabeth Barrett's dog. Why? Not surely because he was so sweet? No,



The scene was only a rapid flash on the screen, but it required careful shooting. Often the bird's-eye view is difficult to obtain but this simple set-up shows how the effect was procured for "Fog Over Frisco."

## DECEMBER RELEASES

### *Technical Features By* JEAN STRAKER

because he contributed most of the cinematic motion to the film! He, at least, was natural; he moved his head and tail, walked and jumped . . . in fact, he moved so that he inevitably stands out against the artificiality of the background.

*Treasure Island* suggested to us that the book made such a good film because it was a series of motion pictures, but what better proof could we have of the value of motion in the film than the contrast between the static and the moving in *The Barretts of Wimpole Street*? Imagine the film without the park sequence and without the dog. The producers did; the men who made the film understood the requirements of the cinema and so built up the doggy role and introduced that ray of park sunshine.

If we look over the other films of the month we shall find that motion is inherent in the majority. A tendency always to change the scene and action and to tell the story solely through the pictorial properties of the film—these are their characteristics. Dialogue should always be an accessory, not an essential and this greatly lessens the handicap of the "soundless" amateur; too many

(Continued on next page)



# DYNAMIC DECEMBER FILMS

sub-titles or reported incident should be as foreign to the film as rain in the Sudan.

*Stamboul Quest* takes us on a war-time journey . . . movement all the time. *The Great Flirtation* has change of scene, of type, of speech. *Grand Canary* is a story told in moving picture and in some respects is an

## FILMS

(Continued from  
previous page)

innumerable stories. And notice, too, that in spite of the definitely dramatic theme, there is ample light relief, not brought about by making the boys do something silly, but by causing them to "take off" their elders and thus exhibiting by exaggeration a human failing in its unnatural adoption by a boy.

One might write the whole of this article, and more, on *No Greater Glory* or *Grand Canary*, or *The Barretts of Wimpole Street*, but there are other films to review. *Twentieth Century* is more like an explosion than a picture. It personifies not only the spirit of the train, after which it is named, but also the very spirit of this age. Just as we found *The Barretts of Wimpole Street* was the direct opposite of *Treasure Island*, we might say that *Twentieth Century* exhibits all the characteristics that *No Greater Glory* does not. Here every artifice that Hollywood knows has been used.

### Intentional Over-Acting

It is so effervescent, so much like a dozen November 5th's one after the other that you have to pull yourself together, look hard and think hard to follow the picture. Notice its over-acting; intentional because over-acting was necessary to build up two such temperamental characters as Oscar Jaffe and Lily Garland. Change of scene is restricted on a railway train, so we get change of character instead . . . a religious fanatic, a bewildered conductor, two bearded gentlemen from a passion play . . . and enough incident for a number of films.

*Grand Canary* was so exuberant pictorially that the story could take an easy course. *Twentieth Century* is diametrically the opposite and the incorporation and crystallisation of a

wealth of incident becomes of tremendous importance in compensating for the lack of other cinematic motion. Though of lesser importance, *Fog Over Frisco* is a similar type of picture. Thematically, it is not so powerful; by way of balance we have rather more change of scene. The one essential in a picture of this type is a thorough cutting-room clipping of all extraneous details. Where there is no natural cinematic motion, unnatural cinematic motion must be injected; where each individual scene is in itself static, the shorter that scene and the more varied its component parts—i.e., camera set-ups—the better the result will be.

There was no need to clip the scenes in *Wings Over Everest*. The stark nature of the subject, the fleeting clouds, the overwhelming spectacle of the snow-clad mountain masses, with their ever-changing black cloud shadows is a magnificent sight for any motion picture cameraman. The still photograph of this subject always seems lifeless, empty, unreal, but the film, adding movement to the mighty dignity of the scene, creates an effect of indescribable power, an effect far greater than any other medium can portray. It should certainly be seen.



advance on the novel from which it was taken. It is, perhaps, the best film of the month, yet you will find it unheralded. On the occasion of its premier in the West End it was almost unmentioned.

Other of the December releases may have stories as good or powerful, yet none have that strength of treatment and perfect translation into screen form as this Jesse Lasky production of *Grand Canary*. One cannot let the film pass without commenting on the excellence of Bert Glennon's photography, which I count amongst the most beautiful work I have ever seen on the screen.

### An Example for Amateurs

*No Greater Glory* is another of the treats promised for December. We might call it the American counterpart of the youth pictures made on the Continent, but I think we must agree that in construction and presentation it is far above any of the earlier attempts. Though a sociological document, powerfully and humanly presented, it is the type of film which amateurs with serious inclinations might make. Settings: a piece of waste land and a park. Players: innumerable boys. Story: a fight for the waste land. It is the tale of nationalism and power analogically retold. One would have hardly credited that Ferenc Molnar's novel had sufficient snap or glamour for a film. Yet its complement of pictorial incident, combined with its completely natural atmosphere, make it a picture very well worth seeing.

Notice throughout the film how simple is the telling . . . no technical artifice, no elaborate interweaving of

Love scene in the making for "The Great Flirtation," released this month. It features Elissa Landi and David Manners. Director: Ralph Murphy.



# What the SOCIETIES are DOING

## A.C.A., NEWCASTLE

"Prize and Surprise," one of the Association's current photoplay productions, recently completed, was given a first showing at the opening meeting of the winter session on October 4th. This is the first comedy film made by the Association for some years and is well up to standard, reflecting great credit on all who took part. The story was written by D. Bourner; production: J. Cameron, Junr.; photography: L. Bonser; leading roles by Frieda Amos, Ruby Longhurst, Vic Marshall and Alan Dodds.

Shots taken this year for the local-events-of-the-year film were also shown. These included some very successful night cine work done at the Northern Military Command Tattoo at Ravensworth Castle, with torch and searchlight effects.

The syllabus for the winter session provides for meetings on Thursday evenings up to the beginning of May, 1935. Films to be shown at the November meetings include "Farthest North," by T. Temple; "Miscellanea," by James Cameron, A.R.P.S., and photoplays from Lincoln, Houghton and Finchley Societies and Wood House Pictures, Hadley Common. In addition to the projection programmes, talks and demonstrations are to take place during the Session as well as dances, bridge drives and other social functions.

The secretary, J. Wood, of Bolbec Hall, Westgate, Newcastle-on-Tyne, will be pleased to supply information about the Association, membership of which is open to anyone in the district, whatever their particular interest in cine work and a cordial invitation is extended to join in the work which is being arranged by the committee and members.

## ARISTOS AMATEUR PHOTO-PLAYS, RICHMOND

Members are now working very hard for the success of the dance, and are also busy arranging the studio in readiness for their show, which will be held in the near future. Norman Chapman and Brian Attwell, sound recordists, have arranged with the chief projectionist to have a system of lights in the sound booth and projection room, which are next door to each other. These lights will be in the recording room and over the projectors. One man will control the entire programme from a monitor board; as soon as the first title appears on the screen he will be able to fade in on the sound.

The screen is set in a very attractive proscenium, with silver grey curtains on either side. These are also worked from the projection room and will be opened and closed at the beginning and fade-out of each picture. The electricians have arranged to have lights set in the walls of the studio theatre and these will be controlled by a dimmer near the projectionist. Two speakers have been placed behind the screen, one to take the high notes and the other the bass.

During the interval in their forthcoming premiere different coloured lights, according to the mood suggested by the musical setting,

will be played on to the screen from a spotlight. It has been suggested by one of the members that they might play over a record of "blue" dance tunes, at the same time lighting the screen and its surroundings with different shades of blue. At least something of this kind will be arranged.

On October 23rd, the second projection evening for the members took place and Blackheath Film Club's "Auntie" and "Scum" were shown. This winter session of projection evenings is very much appreciated and is one of the successes of the season, as the programmes are put over to their best advantage with a musical background. This society at least tries to give the best atmosphere to other cine club productions.

Regarding "Semper Fidelis," Aristos' next production to go on the floor, the script is very nearly "doped" and by the time this



*The desert on the seashore. A few palm leaves make useful framing and suggest the scene it is intended to convey. Photograph shows members of the V. Film Corporation of Durban at work on a play.*

report is in print it should be ready for the director, cameraman, leading artists and full technical staff. The carpenters will very soon be building the sets according to the director's instructions, but no attempt at shooting will be made until after the dance and premiere have taken place.

The secretary is Miss M. Sheldrake, 14, Jocelyn Road, Richmond, Surrey.

## ATLAS MOTION PICTURES

A programme of interest films and cartoons was given on October 7th and a Chaplin comedy, "Air Mail" and "Cattle Ranching in East Africa" (the last two from the G.P.O. library) on October 23rd. Sound films—an interest feature, Krazy Kat cartoon and "The Doomed Battalion" were shown

*The wider their functions and activities become known, the more powerful will be the force the cine societies will be able to exert in the amateur cine movement. We invite Secretaries and publicity managers to help us to disseminate news and views by sending us monthly reports on the activities of their clubs. Reports for the January issue should reach us not later than November 28th. Stills are also welcome.*

on Western Electric S.O.D. "Road Show" apparatus on October 20th, and early in November there was a screening of 9.5mm. library films.

Members have almost finished editing their holiday films, which are now ready for titling. Plans are afoot for the production of a film dealing with life in and around Christ's Hospital, but it will not be possible to start until next term. The secretary is P. T. Handford, Coleridge A, Christ's Hospital, near Hove, Sussex.

## BLACKHEATH F.C.

Since the last report appeared in *Amateur Cine World*, Blackheath's film, "Auntie," has had its premiere and has started "on tour." "We were very pleased with the way local residents supported us," they write. "Every seat for each of the four nights was taken, making a total of over 460 people! The film was very well

received and the local Press were quite enthusiastic, but we are still waiting for the real criticism to come from the *Amateur Cine World* critics." (A review of this film appears on page 415—Editor).

The society's second production, "Scum," a burlesque, was shown on October 31st, together with films from the Finchley and Wimbledon C.C.'s. There is to be a two guinea prize for the best holiday, cruise or travel picture taken by a member during the year; the best entries will be shown later in the season. The next productions, a documentary of local industries and a dramatic effort, are still in the preparatory stages.

The secretary of the society is Mrs. Barbara Vale, 72, Hervey Road, Blackheath, London, S.E.3.

## BOGNOR REGIS F.S.

This society will probably have completed its super production, "Cross Currents," by the time this note appears. "The film deals with smuggling treated in a novel

*(Continued on next page)*



manner and through the kindness of Mr. Vernon, of the Chichester Yacht Co., we have had the use of a barquentine on which our most important scenes were shot." Other shots have been taken at Bosham and Itchenor, haunts of the Sussex smugglers of old and there is a background of some really delightful Sussex scenery.

The winter programme has now been completed. It includes a lecture, dance and projection night once a month "and through the kindness of various societies we are well provided with films for the last named." The secretary is W. A. Barton, "Byways," Gossamer Lane, Aldwick.

#### BOLTON A.C.A.

The Association's current film is called "Gehenna in Britain." It is a film which deals with slum life through the eyes of the children. Its purpose is to show how necessary it is to clear away what is left of the slums if future generations are to be better than the present generation. The film will run about 550 feet on 16mm. It is being directed by G. N. Booth, with R. Row assisting. The cameramen are S. C. Steele, F. W. Allen and P. Blackburn. The characters will be drawn from the inhabitants of the poorer areas. It is probable that Bolton will produce only documentaries in the future.

Members are at present very busy reconditioning and re-decorating the new club rooms. These consist of a large room, 36 feet by 18 feet, a cellar of similar size and a small room, upstairs, 18 feet by 15 feet, from which it will be possible to project into

## NOTES and NEWS from

the large room. A permanent screen is to be erected, complete with proscenium. Besides the house lighting there will be another 16 k.w. for studio lighting. The decorations are being supervised by G. H. F. Higginson, who will also design and paint a special mural decoration over the screen. The secretary is G. N. Booth, Plodder Lane, Over Hulton, Bolton.

#### BRONDESBURY C.S.

Brondesbury apologises to the many amateurs they had to disappoint for their show. Although intended for one evening, it had to be extended to two. It is hoped later on to give a further performance.

The studio, projection theatre and club room have now been officially opened, many well-known amateurs being present at the ceremony all highly praising Brondesbury's efforts. Music was provided by loud-speaker, fixed behind the screen and two turn-tables with a two-stage Palmica amplifier. The studio was very much admired, especially the lighting, which consists now of 35 k.w.

The "set" was much discussed: it is a room in a cottage for their present production, "Two Candles," a 700ft. film made entirely in the studio and not one single shot taken out of doors. The club room on the first floor is nicely furnished and available for members at any time. It may be used for titling, editing, etc., and there is also a 'ping-

pong' table. The membership list is still open, but only real enthusiasts will be considered. That is why an entrance fee of two guineas is charged and the subscription is two guineas per annum. The studio is easily accessible: 'buses Nos. 46, 52, 6, 231 pass the door.

"The films shown," runs the report, "were 'Nightmare' and 'Contact,' lent by Rhos-on-Sea A.F.P., two thrilling productions which were much appreciated; 'Eynesford,' by G. W. Eves (a club member) was admired for the beauty of the scenes and photography. Considering he has had only twelve months' experience it is a masterpiece. The fourth item, 'Week End,' by L. Elliott, is remarkable for editing and very good cross-cutting. Then came 'B,' which we asked visitors to criticise. The general feeling was that it was a good film and that the criticism it has received did not do justice to it.

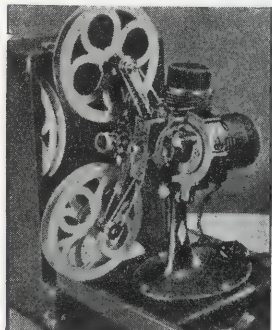
"Other clubs are asked to return loaned films promptly, as others are waiting for them and inconvenience is caused all round. For the time being the film 'Furs' is available for London clubs; it runs to 1,100 ft. and ranges in subject from live animals to the made-up garment."

It has been decided to start a 16mm. group and work will begin shortly. A new Ensign Kinecam, with an f/1.5 Hugo Meyer lens, and a Siemens projector, "Standard" model, are available.

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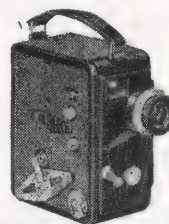
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# the AMATEUR CINE CLUBS

## DRUMMOYNE C.C.

The winter session of this club commenced on October 29th and meetings will be held on the last Monday of each month for exhibition of 9.5mm. and 16mm. films.

The club's activities have been somewhat restricted owing to the difficulty of obtaining a suitable club room, but it is hoped to overcome this obstacle in the near future. Interested readers should write to the secretary, A. C. Murray, 8, Moredun Square, Perth, for particulars of membership. He will also be glad to hear from any club willing to lend or hire films for exhibition.

## FINCHLEY A.C.S.

The annual general meeting was held on October 22nd. The secretary in his report emphasised the successful progress made during the past year starting as it did with a public show which resulted in a handsome donation being sent to local charities. Then there was the achievement of the documentary unit in winning a diploma of honour for their Finchley Charter film and its subsequent acquisition by the local Council.

The curriculum of the society had been varied, consisting as it did of demonstrations

social outings, visits to other societies, lectures and film evenings, of which of the last mentioned there were 24—14 of these evenings being devoted to the showing of films from other societies, for which great credit must be given to the film librarian, Arthur H. Green. Further, the successful



Still from the London A.F.C. film, "Where's George?" directed by Miss Lonsdale.

dinner just held and the recent improvements to the studio had marked the end of a year upon which the society was to be congratulated.

A tribute was paid to J. C. Lowe for his untiring work in the production of the society's bulletin. The treasurer reported a credit balance, but regretted that owing to heavy expenditure it was not larger.

The following officers and committee for the year 1934-35 were elected: President, G. H. W. Randell; chairman, J. C. Lowe; secretary, E. E. Thompson; treasurer, N. A. Little; committee, Mrs. Randell, Messrs. Green, Gulzow, Newson, Stocken and Wise. The address of the secretary is 226, Hale Lane, Edgware.

## I.F.M.A.

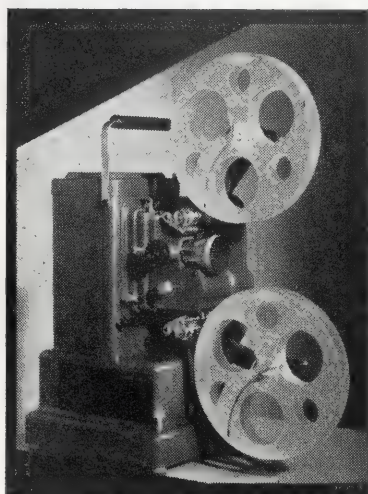
Work on a documentary ("Markets") of London's food markets has been begun by some shooting at Billingsgate. Smithfield and Covent Garden are being covered by two other units of the group. The film will probably run to three reels and is being directed by Thomas Baird.

"In art criticism," the report continues, "we are often told by the critic that the eye follows the line of the picture and is lead to a certain point; an example is Rembrandt's "Bathsheba." A member wants to

test this theory by a slow-motion close-up of an eye suddenly confronted by a picture of this type. If any members possessing facilities for slow-motion are interested in making an experiment will they write to the secretary of the Independent Film Makers' Association, T. Baird, at 32, Shaftesbury Avenue, London,

(Continued on next page)

There is hardly anything in the world that some man cannot make a little worse and sell a little cheaper, and the people who consider price only are this man's lawful prey. *Ruskin*



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# Amateur Cine Societies' Winter Programmes

W.I., when he will put them in communication with the member concerned.

Members who have had experience of S.O.D. recording and reproduction and who know the advantages and disadvantages of the various systems of disc recording are asked to write what they know about it to the secretary (surely rather a tall order!). The sound is to be used in conjunction with a 16mm. projector and is to be recorded after the film has been made.

## LEWISHAM AMATEUR SOUND-FILM SOCIETY

"In the November issue of *Amateur Cine World*," writes H. Newport-Gwilt, of 157, Algernon Road, Lewisham, S.E.13, "the society appealed for more members. We had, at that time, a membership of about fifty and were desirous of getting, in all, about one hundred members.

"It was generally considered that obtaining another fifty members was no easy task and after doing our very utmost to get into touch with enthusiasts, we could only increase our membership to seventy-five. Needless to say, we had to rely on *Amateur Cine World* to produce a few more members for us. It is no exaggeration to say that applications simply 'poured in' from the 16th October onwards, and at the time of going to press we have received one hundred and forty-seven applications for membership, one hundred and nineteen of which *Amateur Cine World* is responsible for.

Film tests have been given to some eighty odd people, thirty-five of whom have been chosen to take part in their first talkie production, "Lady of the Moonbeam." Casting is in the hands of H. Newport-Gwilt and H. J. Diprose, and shooting will commence about the end of November.

The ladies have been very busy working on a "short" entitled "It's Terrible" (this is the opinion humorously expressed by some of the gentlemen members who have been watching the ladies "do their stuff" on the set). For their first attempt to produce a talkie the ladies have done remarkable well and they are to be congratulated on the wonderfully quick way they have grasped some of the technicalities of the talkie-camera. There is just one weakness they have, however, and that is, they will not keep quiet whilst "shooting" is in progress. "What the sound-track will be like when they have finished, nobody can imagine, but all members will be assured of a hearty laugh when the film is shown at Christmas time."

A Christmas film party has been arranged for Monday, December 24th, and all members are requested to make early application for tickets for themselves and their friends. The members of the Lewisham Amateur Sound-Film Society would like to take this opportunity of wishing all societies, clubs and fellow-enthusiasts a very Merry Christmas with their projectors and a Happy and Prosperous New Year with their cameras.

## LONDON A.F.C.

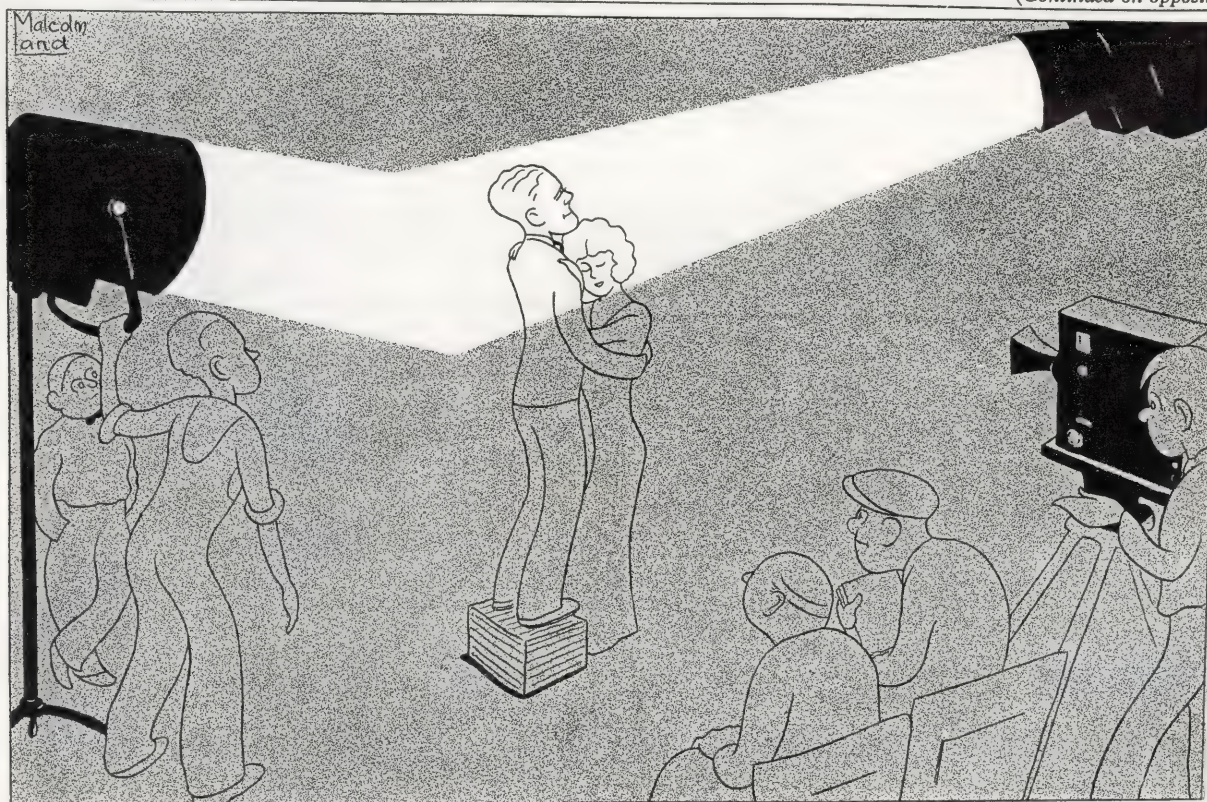
"We are wondering," writes the London A.F.C., "whether the following creates a record. Recently the interior shots of our 16mm. production 'Where's George?' were completed. They totalled one hundred and twenty-four—and were completed in one day! For studio work this certainly is a record among the activities of our club, and it would therefore be interesting to know how it compares with other clubs.

"Incidentally, the complete shooting of this film on various locations and with a total of about 230 shots has been completed in actual 'shooting' time of three days. It sounds a hustle!—and it was! All credit is due to our lady director, Miss Lonsdale, who arranged and planned the whole shooting—down to every detail."

The 9.5mm. unit has now completed the exteriors of "Swains and Swine" and by the time this report is published will have commenced the interiors. This film has created a certain amount of data information, inasmuch as it is being shot on their usual neg./pos. system.

"For the benefit of the many interesting inquiries received regarding the membership of our club (mainly through *Amateur Cine World*) we repeat our invitation to those interested in this fascinating hobby. Our meetings are on Thursdays and anybody sufficiently interested are first invited to apply to our secretary, Miss M. Jasper,

(Continued on opposite page)



"Oh, Albert, you are so big and strong!"



# Cine Exposure Table for DEC.

Compiled by  
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; wood- land paths; close- ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL Street and market scenes without heavy shadows; dark monuments or vegeta- tion in the open; long (not distance) shots at zoos; parks; sports meetings, etc.; farm yard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			SUBJECTS Promenades; light monuments and fountains, quayside; open country scenes; air- craft "taking off"; track motor racing; open scenes at race- courses, sports meet- ings, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moor- land (middle dis- tance); aerial views (at low altitudes) of towns.			Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes).		
	f/			f/			f/			f/			f/			f/		
LIGHTING	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight .. ..	2	2.5	3	2.8	3.5	4	3.5	4.5	5	4.5	5.6	6.3	5.6	7	8	6.3	8	9
Weak sunlight or bright diffused	1.5	2	2.5	2.3	2.8	3	2.8	3.5	4	3.5	4.5	5	4.5	5.6	6.3	5	6.3	7
Diffused or slightly cloudy ..	1.5	1.7	2	1.7	2	2.5	2	2.5	3	2.5	3	3.5	3	4	4.5	4	5	5.6
Dull .. ..	—	1.5	1.7	1.5	1.7	2	1.7	1.9	2.3	2	2.5	3	2.5	3	3.5	3	4	4.5
Gloomy, or very dull .. ..	—	—	1.5	—	1.5	1.7	1.5	1.7	1.9	1.7	2	2.5	2	2.5	3	2.5	3	3.5

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

<i>Group A</i>	<i>Group B</i>	<i>Group C</i>
Gevaert Ortho	Agfa Ortho	Agfa Novopan
Reversal and	Reversal	Reversal
Negative	Agfa Pan Re-	Kodak Super-
Kodak Pan-	versal	sensitive Pan.
Reversal	Agfa Pan. Nega-	Reversal
(16mm. and	tive	Selo Hyper-
8mm).		sensitive Pan.
Pathe R.O.F.		Negative
and Negative		Gevaert Pan-
Selo Ortho.		Reversal
Negative		Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/2.5

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m., and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead

central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide but for absolutely accurate work under all conditions the use of a meter is advised.

## Cine Society Notes

42, Fentiman Road, S.W.8 when an invitation will be sent them to come along to the club as our guest."

### MAYROSS MOTION PICTURE PRODUCTIONS

The society is now putting together a story (for which every member has contributed suggestions) which will be filmed during the forthcoming winter. It should prove very interesting and amusing. It is a comedy-drama. The social committee are now making arrangements for several dances which are to be held during the winter.

The club still has several vacancies for new members who need not necessarily own apparatus. Write the secretary, Miss Ingram, 20, Perham Road, Fulham, S.W.6., or to the president, S. G. Finch, 60, Belling Road, Ravenscourt Park, W.6. The entrance fee is 5/- and subscription 6d. per week.

### METEOR FILM PRODUCING SOCIETY

Present productions consist of a three-reel 16mm. film, "The Flies Are Dancing" (it has been referred to in the Press as a 'symbolistic cross-section of the lives of

city workers') and a documentary on 35mm. showing the work of the police force.

Both of these pictures will be screened at the Film Festival to be held in Glasgow in December. This Festival has again been organised by this society. A silver cup, presented by the society's honorary president, Mr. Victor Saville, and money prizes, are offered for competition. Adjudication will be carried out by Mr. Andrew Buchanan, editor of the Gaumont-British Magazine.

The competitions are open to cine societies and individuals throughout the country. Any club secretaries who have films to enter and who have not received particulars and entry forms should communicate with the Meteor secretary, Stanley L. Russell, 14, Kelvin Drive, Glasgow, N.W. The final screening will take place in the Lyric Theatre, Glasgow, on December 8th, when winning films will be shown to the public.

It is interesting to note that the Meteor studio was used by a professional film company from London, who visited Glasgow to make a film there recently.

### MONTREAL AMATEUR MOVIE CLUB

This club originally started as the Amateur Movie Studios in the autumn of 1933 and consisted of a group of young people interested in the art of making photoplays. There was a cameraman, a technician and "a group of would-be actors."

An all exterior silent film running to 400ft. of 9.5mm. stock was the first production. Filmed amidst winter snows, the story traces the trials of a discarded lover to his ultimate triumph. Several interior tests were then made, resulting in two all interior post synchronised talkies and musicals.

At this point (Spring of 1934) some outside interest began to be evinced, resulting in an increase of membership. A new director came in and "Feat of Feet" was made. It is a story of love's triumph over parental difficulties told only in close-ups of feet. An achievement that was successful. So successful in fact that it became necessary to reorganise the club under the above name.

Since reorganization (July, 1934) "The Rescue" an interior and exterior kidnapping drama running to 300ft. has been produced. This film was really designed to test the club's new stars and technical facilities. The summer production was "There's Many a Miss" (700ft.), a story of college youths and their love troubles during the summer vacations.

This film is very beautifully costumed and photographed amidst settings of unusual natural beauty. The acting is good and a number of effects such as super-imposed titles and made-in-the-film wipe-offs are introduced. Carefully set to music, this production had a very successful premiere before an audience of 125 people. A number of subsequent screenings have taken place. The next film, "An Old Fashioned Lady," from a professional scenario, is in production.

(Continued on next page)



The club is receiving wide attention and support in Montreal. All classes and sizes of film are represented. There are about twenty cameramen and there is a cameramen's section for those interested in that phase of the hobby. *Amateur Cine World* was greeted with great enthusiasm by the club members. "Many of us are 9.5mm. users and magazines that even mention this size are hard to find over here. Enquiries are invited from those interested in the advancement of the art of cinematography. Address the secretary, Miss Marion Gerson, 723, Stuart Avenue, Outremont, Montreal. We are your staunch supporters."

#### RAYNERS LANE C.S.

The winter programme was opened by an instructive talk by J. Chapman on "The Silent Voice." The speaker outlined the great part that symbolism played in cinematography, both professional and amateur, and urged the society to adopt some of the suggestions he had put forward.

At the second meeting there was a demonstration of make-up by Miss Watson, one of the members and a professional make-up artiste. A few of the members were made up and filmed. Judging from the rushes they seem very satisfactory. At other meetings numerous amateur films have been

## Amateur Cine Society News

(Continued from previous page.)

shown, including productions from the Kodak Works Cine Club and the Brondesbury Cine Society. To date no suitable studio accommodation has been found, but it is hoped to procure suitable premises shortly.

Meetings are held every Tuesday evening at Mead's Pharmacy, Rayners Lane and all local movie makers are welcomed. Full information and particulars of the winter session can be obtained from the secretary, H. Miners, 88, Alexandra Avenue, Rayners Lane, Middlesex.

#### SOUTH LONDON P.S.—CINE GROUP

After a long search a very fine studio has been found on the top floor of a large private house with a large garden, which has been placed at the society's disposal for outdoor shots.

In the club film, "Brighter Camberwell Week," shots were taken in the local cinema of the crowning of the Beauty Queen.

"We believe," they write, "that we are the first London amateurs to do this. The only lighting was 48-60s in the footlights with two arcs in the wings. Shots were taken at 20ft. on Gevaert pan with a Dekko f/1.9, lent by the Camera Co., of Vauxhall Bridge Road. The results exceeded our wildest expectations. We hope to arrange the premiere of this film on Wednesday, Nov. 21st, when our new chairman (who is a keen amateur) Viscount Borodale, M.P., will be present.

The thriller, "Fear," is well on the way and it is hoped to complete this by the New Year. In future the society will concentrate on making only one film a year with the assistance of a well-known local actor and playwright, who has just joined them and who has undertaken to write and direct the picture.

An interesting programme of lectures has been arranged, including a visit from Mr. Percy Harris and a demonstration by Messrs. Pathe of the new 17.5mm. home talkie apparatus. "These are only a few of our activities, but are enough to show that the South Londoners mean business. Anyone who is interested will be welcomed at the studio any evening after 8 p.m. at 14, York Grove, Queen's Road, S.E.15, or particulars can be had from the secretary, L. A. Warburton, 38, Chadwick Road, Peckham, S.E.15. Best wishes to all amateurs and long life to the 'World.'"

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# FILM-AT-HOME MAGAZINES

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## SOUTH MANCHESTER A.C.S.

At the second monthly projection meeting, held at the studio on October 15th, the following films were screened: "Ulster," "Royal Agricultural Show at Ipswich" and "You Never Can Tell"—three productions from the N.F.U. Mutual Insurance Society and two reels from a film shot on a Mediterranean cruise.

For the club's production, "The Society Diary," extra lighting has been installed and preparations are being made to start a second film immediately the first is off the floor. The story has been written by one of the members and is provisionally titled "Contra-band." It deals with dope smuggling by 'plane and the co-operation of a pilot friend of one of the members has been promised.

There are one or two vacancies for acting members for this production and any local 'stars' should communicate with the secretary, F. H. Swann, "Brierdene," Boxgrove Road, Ashton-on-Mersey, Cheshire.

## STOCKPORT F.S.

A re-organisation scheme has been adopted and all the members are looking forward to a very successful year in 1935. Two films will be made by two separate and distinct organisations within the society, the underlying idea being that it will foster a competitive spirit within the society which in turn will lead, it is hoped, to the production of better films. The extensive syllabus which has been drawn up for the winter season 1934-35, includes the Annual Dance on November 23rd.

One of the society's members, P. C. Peirce, is engaged in the production of a film in which models of human beings, houses, ships, etc., will be used throughout. Stop-action photography will be employed and the resulting film is eagerly looked forward to by the rest of the members.

For the general interest film at the next public show A. L. Sinclair made a special journey to Glasgow to shoot the launching of the new Cunarder "Queen Mary." His experiences on this occasion have been a source of interest to the rest of the society. After an hour's wait in the drenching rain, perched in an ideal situation on the top of a

## Amateur Cine Society News

derrick, he received police orders to remove himself forthwith and later had to be content with shooting the launching ceremony from amidst the huge crowd.



Mr. W. E. Chadwick, the Honorary General Secretary of the I.A.C., explaining the points of the camera to the Lord Mayor and Lady Mayoress of Blackpool, during the recent I.A.C. visit to Blackpool for the illuminations. The Lord Mayor and Lady Mayoress accepted an invitation to attend the I.A.C. Banquet on November 15th.

The club competition films were projected on October 17th. The judge was Peter Le Neve Foster. The winning film, "A Bed Time Story," a delightful child picture by the secretary, S. Dent, obtained 90 marks; the other entries got 80 marks and two 60 marks. Mr. Foster's criticism of the films was both interesting and instructive and was much appreciated. Later in the evening the result of the film tests made in artificial light was run through and proved that the society's lighting equipment will be quite satisfactory for productions this winter.

There will be an interesting evening on November 28th at which anyone interested in the amateur cine movement or any society from the surrounding districts will be welcomed. There is room for more members, particularly ladies. Address the secretary at 35, Neston Grove, Adswold, Stockport.

## SUTTON AND DISTRICT MOVIE MAKERS

The second meeting of this newly formed cine club took place on October 24th with W. O'Toole in the chair. The following were elected as members of the committee: G. W. A. Burnett (vice-chairman), A. L. Bawtree, L. B. Bowen, L. M. Froude, H. Hipwell and Desmond Sheen, secretary.

It is hoped that production will be started early in the New Year. A full meeting with

a show of amateur and professional films will have been held (Nov. 9th) by the time this appears in print and it is anticipated that about forty persons will be present.

Will all those interested please apply to the secretary for full particulars and dates of further meetings. Address: 32, Brighton Road, Sutton, Surrey.

## WALLASEY A.C.C.

Since the opening night of the new studio there have been regular meetings every Tuesday evening and more applications for membership have been received. While the annual subscription is £1 1s. for full membership, associate members are being enrolled at 10/6 per annum.

The first film competition of the club was judged by members at the last meeting. (Continued on next page)

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Leeds.—37, Bond St.



# What Readers Want to Know

## TITLING

"Using a Pathescope Motocamera B f/3.5 lens with 20 inch portrait attachment and speed of shutter approximately  $1/32$  sec., could you give me an idea how much artificial light I should require to obtain satisfactory titles (white on black background). I propose using two electric lamps in metal reflectors, one on each side of the title.—F.T.C., Dover.

Using your lens at f/3.5 and two 150 or 200 watt lamps, as near to the title board as possible, still giving even illumination, say about 10 to 12 inches, you should get fully exposed titles if you use either Pathe or Gevaert Ortho film, or if you use the panchromatic film you will be able to stop down the lens to f/5.6.

## INDOOR WORK

"I have just purchased a camera with an f/1.9 lens and would like to do some indoor work. The width of set would be about 5 to 6 feet and the lighting equipment four photofloods and one or two 100 watt lamps. Do you think this would be sufficient

for P.S.P. or Gevaert pan?"—J.W.A., Stretford, Manchester.

With the lighting outfit and film you mention and a f/1.9 lens you should be able to take properly exposed pictures at normal speed. The question of exposure will be considerably simplified if you remember to keep your sets and subjects light in colour and therefore more reflective. It is always easy to obtain a dark effect by putting a small amount of light on a light coloured set, but you can only make a dark coloured set look light by using an unnecessarily large quantity of light.

## BLACK LINE ON FILM

"Would you kindly inform me of the cause of the black line which runs down one side of the negative film I send herewith. The process station tell me the fault was due to camera scratch, but I think that a scratch should come clear on the negative and in any case I fail to see how it could show up on the blank between the frames. Under a microscope I cannot see any sign of scratch."—J.E.M., Beckenham.

The marking appears quite definitely to have been caused in the camera, but we would mention in passing that there is a certain amount of dirt and finger markings on the film as well. It is quite easy to understand why this should appear between the pictures as there are a number of places in the camera and charger where the film slides through at even speed. The nature of the fault appears to be a very narrow but deep cut. The effect has printed out on to the positive.

## FLASH MARKS ON FILM

"I should be most grateful if you could explain the curious white flash marks on the two samples I send herewith of 9.5mm. film and suggest a remedy. A curious feature is that they nearly always seem to occur at the end of a shot."—A.E.L.C., S. Croydon.

The white flash marks on your film appear to be due to leakage of light through the channel in which the pull-down claws of the camera move. You could eliminate these by using a cap over your lens between shots.

The chairman, H. C. Tristram, offered a prize for the best section of film, taken by a member, of the "Wallasey" film, produced by the club. The result was as follows: 1st, J. F. Broome; 2nd, H. C. Tristram; 3rd, Miss E. H. Kirvan.

The Mayor of Wallasey (Alderman H. Hall) visited the studio on October 23rd at 7.30 p.m. to view the society's film "The Borough of Wallasey." The secretary, J. F. Broome, of 31, Serpentine Road, Wallasey, would be extremely obliged for the loan of any 9.5mm. and 16mm. films for November onwards (Tuesday dates).

## WEST ESSEX F.S.

The above society recommenced its winter programme at the beginning of November. The first film show of the season was held on October 26th. It has been decided to reform the society on more profitable lines, to limit the membership and to meet less frequently than has been the case up till now. There is urgent need of apparatus and by some economies in the coming winter it is expected to leave a surplus for the acquisition of equipment to meet the more pressing needs.

Talks and debates, film shows and visits are the main features of the programme for the season and it is hoped, in addition, to raise the status of the dramatic section, which has done such useful work in the past year.

The membership list is nearly made up, but a few vacancies may occur, which will be filled from applications received not later than

## Amateur Cine Society News

(Continued from previous page.)

November 18th. Intending members must be genuinely interested in the serious film or be prepared to take part in the practical film work of the society. They should get in communication with the secretary, A. Watson, at 9, First Avenue, Plaistow, E.13.

## WIMBLEDON C.C.

The annual competition evening for the Brunel Cup was held at the studio on Saturday, 6th October, and there was a large gathering of enthusiastic movie makers not only from Wimbledon, but from surrounding districts. Miss Nova Pilbeam, who is a patron of the club, was unable to be present owing to her visit to America.

Several interest films including "Blind Adventures," a club production, were presented, after which light refreshments were served by the lady members of the club. The judges, Adrian Brunel and Percy W. Harris, were then introduced to the meeting by the chairman. Mr. Brunel, in apologising for being a little late, explained how difficult he had found it to take leave of the studios.

"It is a great pleasure to visit my Wimbledon friends once again," continued Mr. Brunel, "and I am never disappointed; this time I

see great progress made in production and technique." Unfortunately he was unable to stay the whole evening and therefore asked Mr. Harris to judge the competition films and present the cup on his behalf.

The following films were shown: "Country Scenes," by R. Riggs (16mm.); "Minor Casualties," by W. Sugden (16mm.); "Paris and Holland," by I. Pardy (9.5mm.); "St. James's Park," by J. Masterton (16mm.); "Movie Pars," by T. Stewart (8mm.); "Shanklin," by H. C. Bealby (8mm.) and "Down London's River" by C. W. Watkins (16mm.). The winning film was "Country Scenes," in which, said Mr. Harris, the spirit of the countryside was brought out and given a sympathetic treatment. A general criticism of the films then followed.

The programme of weekly meetings for the season 1934-5 is now available and applications for copies should be made to Secretary C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19.

I. Pardy, the dance organiser, has now formed a dance committee and some outstanding attractions are to be arranged. Judging by the progress already made the next dance will be a great success. Most clubs around London have been represented in the past and the committee hope this will be the case on the occasion of the 4th annual cine dance on Saturday, December 1st. Tickets from the secretary, or Mr. Pardy, 28, The Manor Drive, Worcester Park, Surrey.

There must be character conflict in all films which are to make money.  
—Director J. M. Stoll, of Universal Pictures.



# Making an INDOOR FILM of CHRISTMAS

(Continued from page 409)

that "shadowgraph" pictures of the filling of the stocking may be more effective than substantive shots.

Among other touches of humour which may be introduced to relieve any "documentary" tendency of the Christmas film is the well-established fact that when a father buys toy trains "for the boy" the latter cannot get a look in on them. Also, as a finish to the film of Christmas you can introduce close-ups of a medicine chest and a hand seeking the bottle of indigestion tablets or a seidlitz powder.

Finally, a word about exposures. Most amateurs are restricted in regard to the quantity of artificial light available; therefore it will be seldom that an aperture smaller than  $f/3.5$  can be used. With larger apertures a larger area may be illuminated with a given quantity of light and still yield a satisfactory exposure; but careful focussing will be necessary and there will be but little depth of focus. It should be remembered that in interior work it is not the distance of camera from subject but the distance of lights from subject, which has the principal effect on exposure.

Reflectors of white material held close to the subject but out of range of the picture add enormously to the value of light available; so, too, do reflectors behind the lamps themselves. It is impossible to lay down definite rules for exposure as so much depends upon the conditions; but as a rough basis on which to work it might be said that two Photoflood lamps placed at a distance of not more than 6 feet from the subject should give a satisfactory exposure on super-sensitive panchromatic film at  $f/3.5$  provided there is plenty of assistance from light-coloured walls or other reflectors.

## The NON-FLAM Film SCARE

(Continued from page 407)

8mm., 9.5mm. and 16mm. is perfectly safe, whatever interested parties may try to suggest. It will not ignite even with the aid of a lighted match, but simply shrivels up.

This is not the first time during the past year that attempts have been made to restrict the use of sub-standard film and it is merely because certain cinema proprietors take exception to the free shows given for educational and similar purposes and by some commercial concerns as an advertisement.

Action was taken months ago by the Institute of Amateur Cinematographers and on our behalf Viscount Dunedin and Capt. Cunningham-Reid, M.P., sought an interview with the Home Secretary and we hold this assurance that in any proposed legislation regarding sub-standard film or other matters affecting the interests of amateur cinematographers this Institute will be consulted.

Amateur film makers and other users of sub-standard film need not be scared by false reports into believing their activities are likely to be restricted in any way.

Yours, etc.,

Wm. E. CHADWICK,  
Hon. General Secretary, Institute  
of Amateur Cinematographers,  
Burley House, 5/11, Theobalds  
Road, London, W.C.1.

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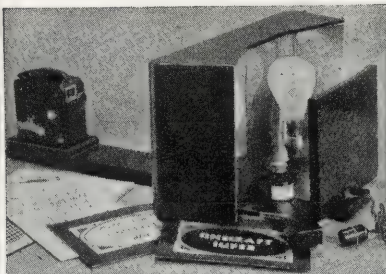
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### CONTINUOUS PROGRAMMES.

Many readers will welcome the Tinol Oversize Super Attachment for showing 1,000 feet of film without any break for changing spools. The one we have been testing is designed for use with the Pathescope 200B, but there are attachments available for most makes of projector. The outfit consists of two stout cardboard spools each holding 1,000 feet of film, two extension arms, two spacing washers, screws and nuts and two spring bands.

Assembling the attachment calls for no mechanical skill whatever and is carried out in a few minutes. The original spool arms are removed and the extension arms fitted in their place. The original arms are then fitted to the extension arms, the spring bands are put in position and the alteration is complete. In order to allow for the clearance of the large spools it is, of course, necessary to raise the projector.

The extra weight probably puts a slight strain on the motor, but we did not notice any appreciable difference in speed, even in rewinding. Undoubtedly it is a very great advantage to be able to project three super reels straight off at one showing and this attachment, which costs 12/6 complete, should prove popular. It is made by J. J. Hirst, 5, Wellington Crescent, Upper Chorlton Road, Manchester, 16.

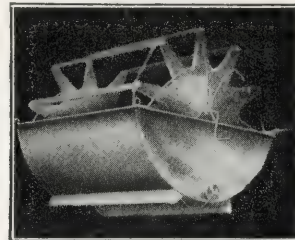
### NEW SUPER-SIZED SCREENS.

The well-known Celfix crystal glass-beaded screen is now being made in extra large sizes. The maximum size previously was 8 by 6 feet, but they are now available in sizes from 9 by 7 feet to 13 by 10 feet—all portable. All are made in one piece, even the largest size, and an ingenious winding device, which makes it possible to manipulate the screen with one hand, is incorporated. The smallest of the super sizes costs £36, the largest £60. Each is made specially to order and are delivered in three weeks. The makers of the Celfix screens (which have exceptionally brilliant surfaces) are R. F. Hunter, Ltd., Celfix House, 51, Gray's Inn Road, London, W.C.1.

### A TITLER FOR ALL CAMERAS.

We have of late received a number of queries as to the respective merits of the various titlers available and some of our correspondents ask if

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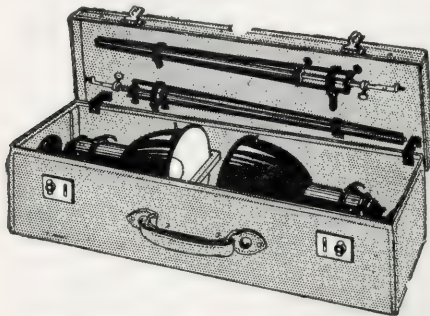
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Two surfaces are available—glass beaded and silver. "Hollywood" screens are made in a variety of sizes and are sold at very attractive prices. Particulars are obtainable from the manufacturers, M. Janovitch & Co., 19, Broad Street, Golden Square, London, W.1. We hope to publish a full review shortly.

## NEW CINE SHOW ROOMS.

The City Sale and Exchange Ltd., of 59, Cheapside, London, E.C.2., have enlarged their premises, having taken the two floors of the next-door establishment. They are now able to offer a remarkably full and extensive service. Intending customers can compare the merits of the various makes of camera and projector because all are in stock. There are

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# MOVIES WITH COLOUR

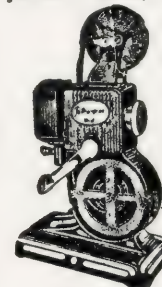
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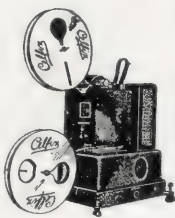
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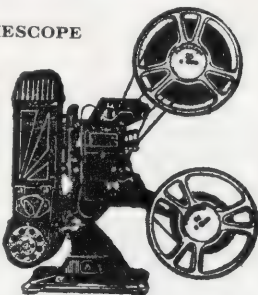


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**Pathe Lux Motocamera,** perfect, cost 10 gns. £5 18 6

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sound recording studios for talkies and synchronised record making. A service engineer carries out repairs on the premises. In short, every requirement of the amateur cinematographer is catered for—and catered for handsomely. These remarkable showrooms are well worth a visit.

Mr. D. J. Aland, the well-known Thames Valley cine specialist, has just moved to more commodious premises at 7, The Causeway, Teddington, Middlesex. A projection theatre seating 60 people and the elaborate showrooms will be ready in time for Christmas and a cordial invitation to pay a personal visit is extended to all amateurs in the district or, for that matter, out of it.

### TITLING AND EDITORIAL SERVICES.

We have received an interesting leaflet, "First Aid for Movie Makers" describing the activities of the Film Editorial Service, of 130, Wardour Street, London, W.1., which offers assistance to the amateur at every stage from script to screen.

Readers will be specially interested in the technical services, which include preparation of titles (neg. or pos.) from hand drawn cards, atmospheric backgrounds, fades, dissolves and other mechanical effects, and all processing services such as developing, printing, duping, enlarging or reducing. A copy of the leaflet and full particulars will be sent to readers on application.

### CINE SOCIETY FOR THE POTTERIES.

A very welcome movement is afoot to start a cine society in the Potteries. (What an opportunity it should present for a first-rate documentary!) Readers interested in the project should communicate either with Mr. H. T. Morley, of "Lydenhurst," Oxford Road, Basford, Stoke-on-Trent, or Messrs. Cinementos, Ltd., 106, Marsh Street, North Hanley, Stoke-on-Trent.

### AN OLDHAM CLUB?

To the Editor, "Amateur Cine World"

Sir,—Many thanks for a fine, readable, enjoyable and, last but not least, most useful production. As a reader from the start I find that each successive number is an improvement on the last.

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Sir,—Congratulations on producing such a splendid magazine for amateur cinematographers. I have read each number since No. 1 and look forward to each copy long before it arrives.

I have just formed a local cine society and would be very glad if you could put me in touch with other cine societies that have films to hire or loan, because if I could show the members some films produced by other societies, it would give them the desire to do likewise.

C. W. PROSSER.

81, Woodside St.,  
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### MUSIC AND THE MOVIE-MAKER

Amateur cinematographers with an interest in music (an art that is closely allied to that of the film) should make a point of concert-going now and again or at any rate take the line of least resistance and listen in. The B.B.C. Symphony Orchestra gave a remarkable concert on October 31st when the complete "Planets" suite by the late Gustav Holst, was given. This was the first concert of series B, a series which gives promise of some very interesting fare.

The "Planets" suite has become a popular item at the concerts by its vast scale and brilliance and any generation which knew the war must feel its power strongly. It opens with "Mars, the Bringer of War" and "Venus, the Bringer of Peace." That impression of topicality, which was felt when it was first performed in 1919, still survives. The suite, however, was actually being written before 1914 and is not inspired by the war. This performance was noteworthy in that all seven numbers were played.

### APOLOGY

May we ask our readers' indulgence for the fact that owing to exceptional pressure on space a number of features are unavoidably held out of this issue, including the article "A Beginner Tries His Hand at Editing."

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Correx cine 16mm., developing outfit, 100 ft., used once, cost £7 12 6; snip £5 or near offer. 262, Devons Road, Bow.

Pathscope Developing Outfit, two tanks, new condition, £2. Anderson, Craigard, Newton Mearns, Glasgow.

I want a picture amplifier for Pathscope Home Movie. Has anyone got such a thing? Martin, Lee Moor House, Cornwood, S. Devon.

For Sale, films for K.O.K. projectors. Box No. 31, c/o "Amateur Cine World."

Cine Nizo 9.5mm., f/2.8, 2 speeds, hand crank, takes standard charger; brand new; cost £12 10; will sell, £8. 12, Hamilton Avenue, Ilford.

Quantity 100 feet Standard Films: Cowboys 6d.; Comics 8d.; post 4d. Hobbs, 20, Mansebrae, Glasgow, S.4.

Wanted, Pathe Lux, Bolex or Celfix projector. Box No. 28, c/o "Amateur Cine World."

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—J.B.F., Cathcart, Glasgow, 4.

We would refer you to our July issue in which appeared an article on processing 9.5mm. film at home, together with instructions for intensification and reduction, but for the benefit of newcomers we repeat the formula for reducing. It consists of 5 per cent. solution of hypo, made by dissolving 2 ozs. of hyp in 40 ozs. of warm water and allowing to cool. Also a 5 per cent. solution of Potassium Ferricyanide, made by dissolving half an ounce of ferricyanide in 10 ozs. of water. The two solutions must be kept separate until required for use.

A small quantity of the ferricyanide solution is then added to the hypo solution till it is a pale yellow colour. Immerse the film in this and view every ten seconds until sufficiently reduced. Then wash for 30 minutes. Acid Hypo must not be used to make up this reducing solution.

### WIPES

"I have just started amateur cinematography and am very interested in *Amateur Cine World*. In one of your numbers a prize is given for a hint about a 'wipe.' Just what is a 'wipe' and what is it used for?"  
—C.C., Tackley, Oxon.

A 'wipe' is an effect which is enjoying a vogue in professional films at the present time and takes its name from the simplest form of the effect which was evolved. In this a horizontal line moving upwards or downwards, or a vertical line moving to left or right, appears to wipe one picture off the screen to give place to its successor. In other and more elaborate forms the new picture grows outwards from a tiny spot in the centre of the old one, or the old picture appears to melt downwards off the screen to give place to the new.

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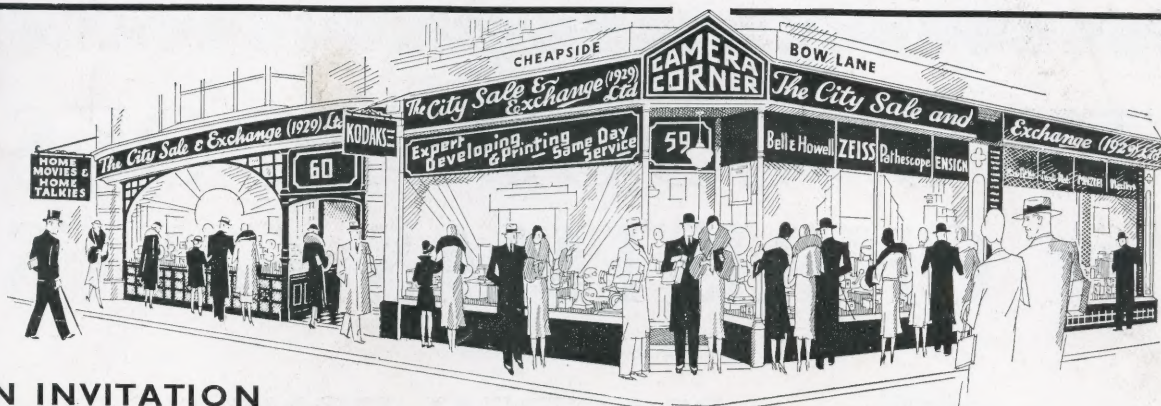
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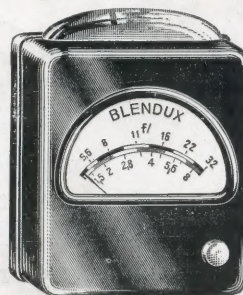
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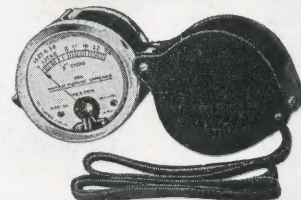


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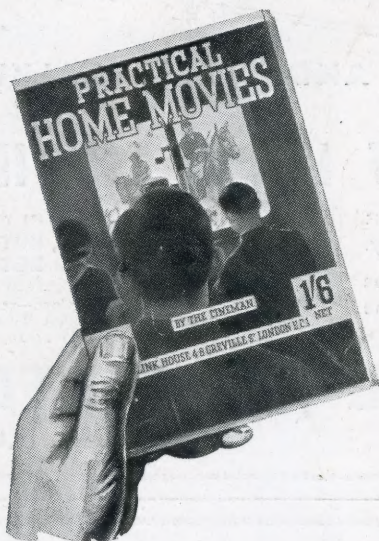
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